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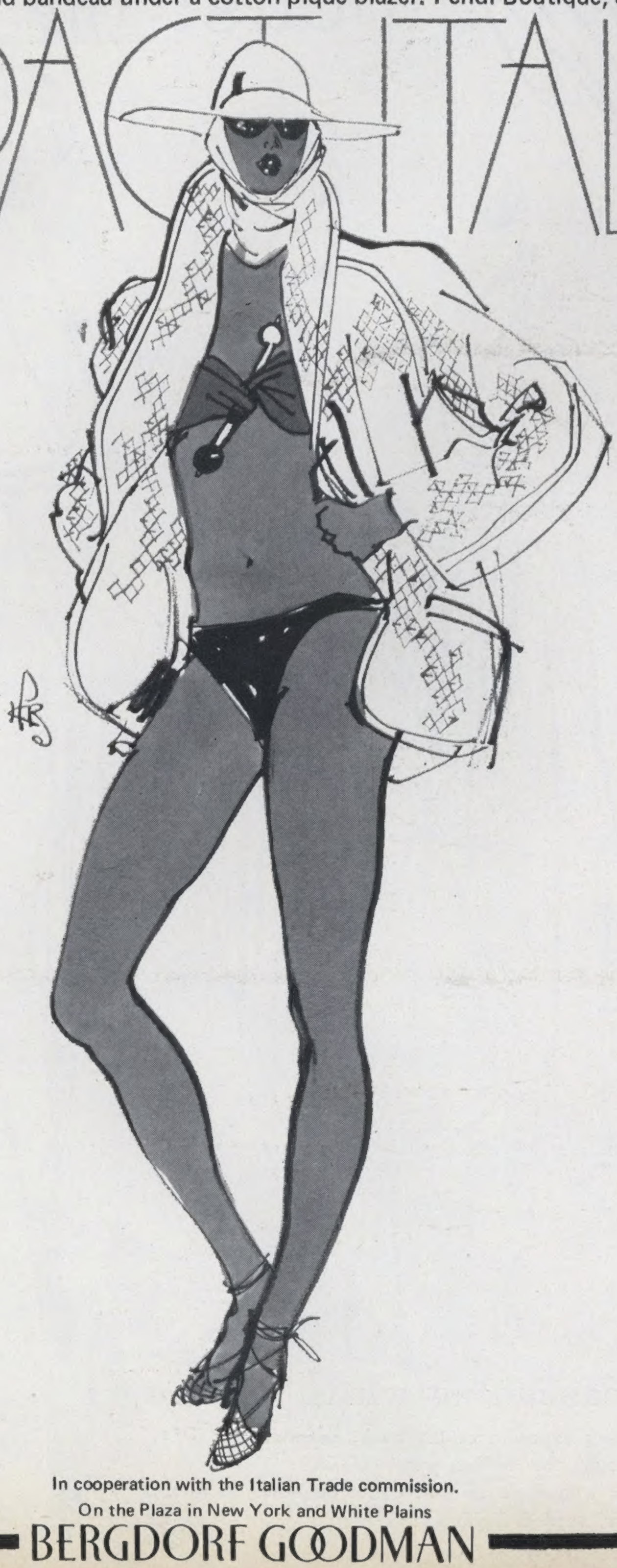
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MAY, 1979

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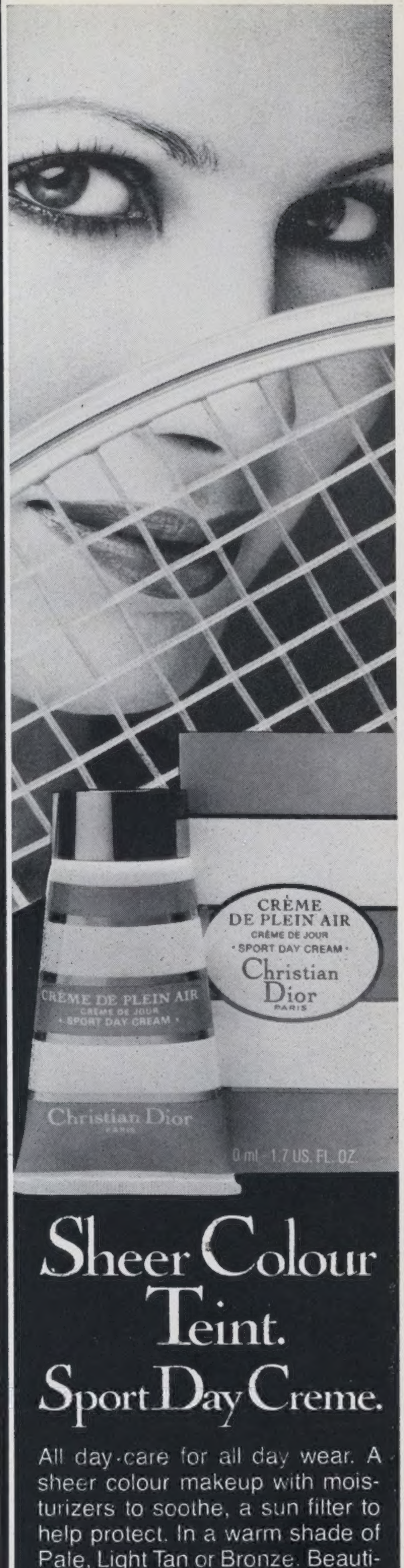
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ON OUR COVER Michelle Stevens and a quick way to summer beauty with 'Ultima' II color pencils . . . Kohl-rimmed eyes, Brandied Peach lips using their new Doubles pencil—lipliner/lipstick in one! Hair, Garren at The Plaza; makeup, Vincent Nasso. FASHION Summer's freshest color—white! . . . cotton batiste shirt (Andre van Pier), Dana Cote D'Azur fibranne pants. Details, stores p. 303. Photograph, Stan Shaffer.

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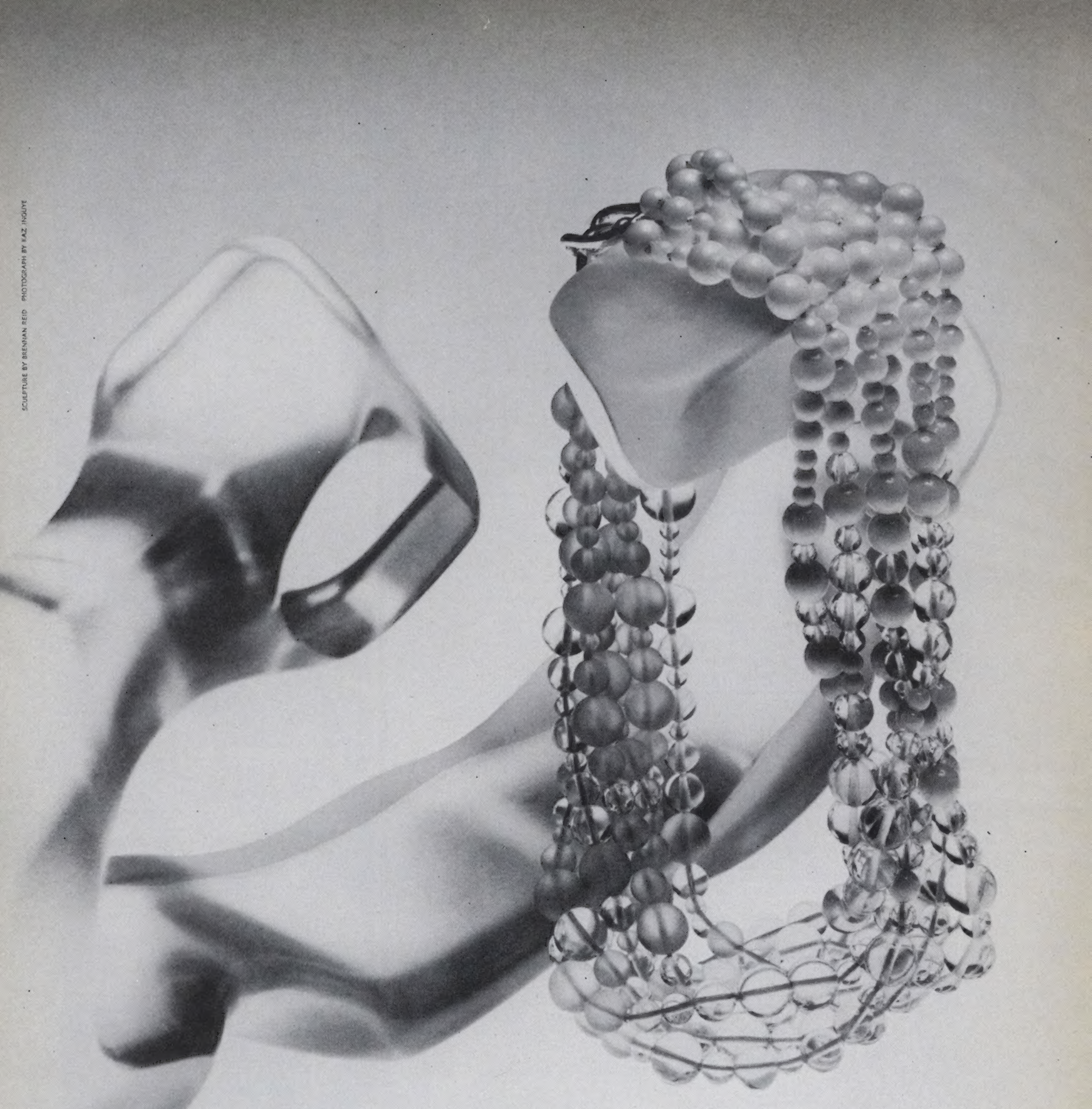


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OUTFIELDER

And would we have him
any other way?
A baseball jacket in
clears of green, fuchsia,
plum and yellow.
Check pants,
flowering blouse and scarf
play black on white or brights.



Koos Van Den Akker.
Found in S'fari in
Chicago, Philadelphia, Boston,
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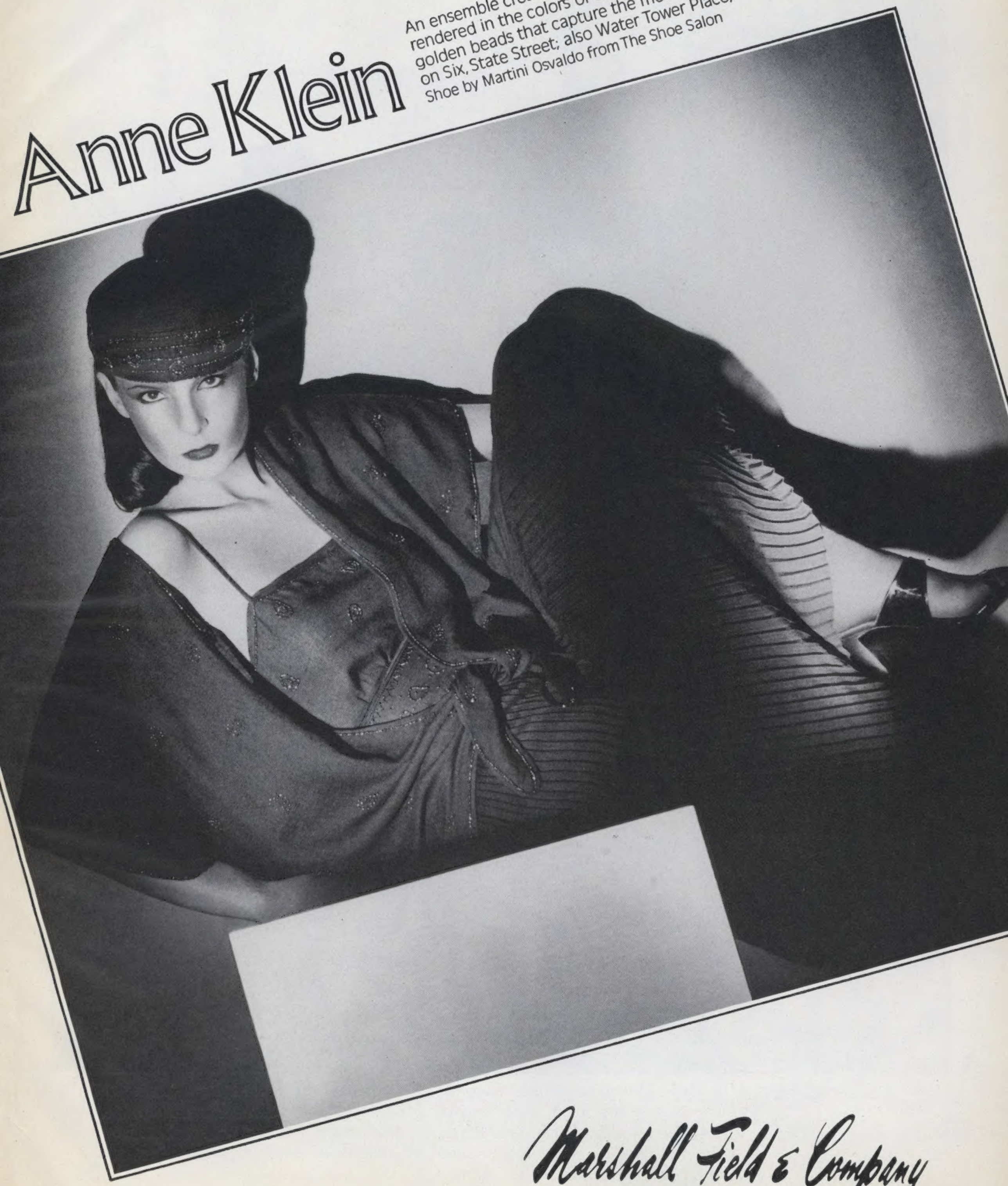


Lillie Rubin

THE PALM BEACHES MIAMI BEACH BAL HARBOUR CORAL GABLES MIAMI HOLLYWOOD FORT LAUDERDALE PLANTATION POMPANO ST. PETERSBURG
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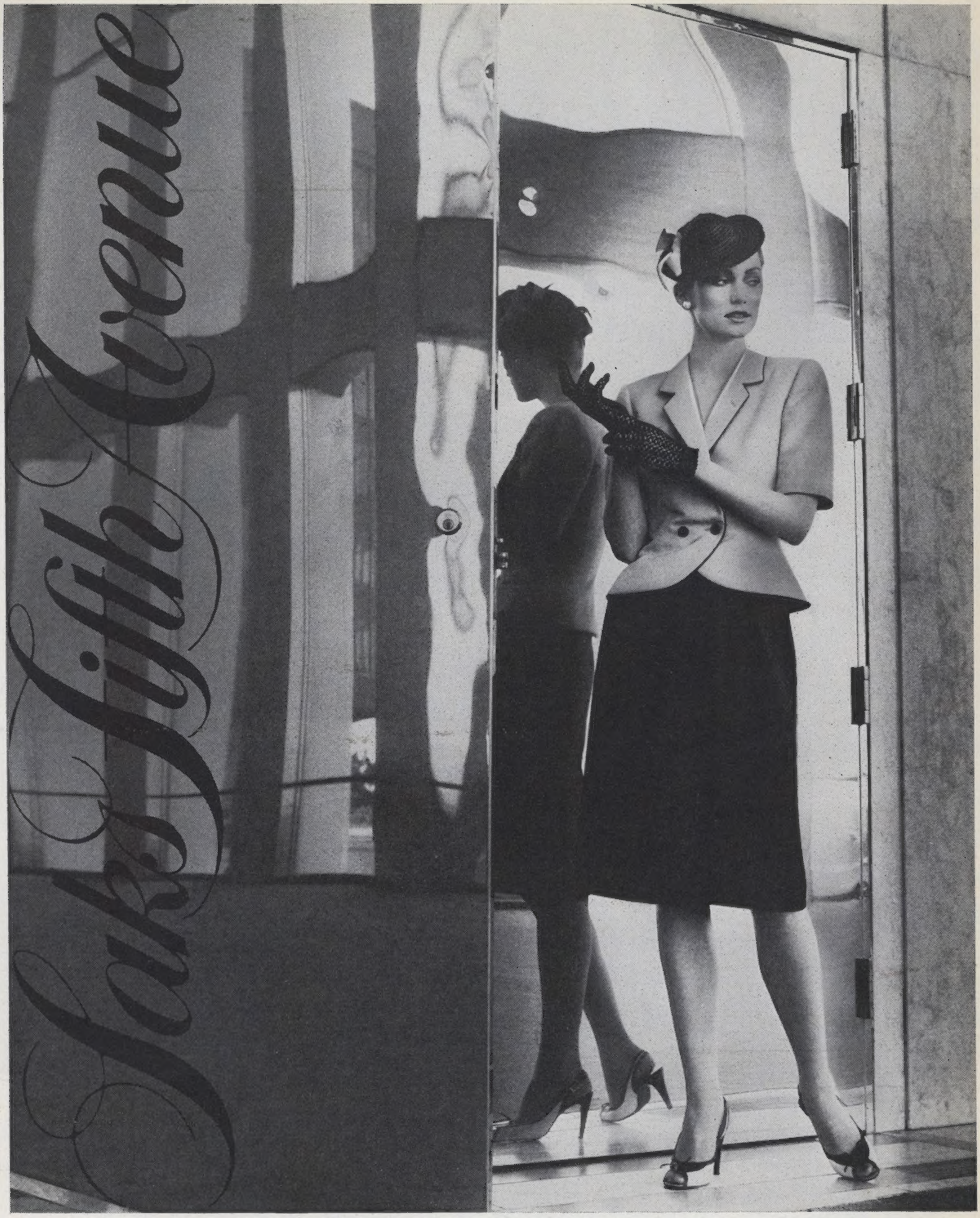
Anne Klein

An ensemble created in the shape of Summer…
rendered in the colors of the Earth…sparkling with
golden beads that capture the moonlight. Pacesetter
on Six, State Street; also Water Tower Place, Chicago
Shoe by Martini Osvaldo from The Shoe Salon



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JAMISPORT.

Strawberry topping: white knit T-shirt sprinkled with red berries. About $24. Below, the leggy skirt—side-buttoned white pique with red grosgrain belt. About $44. Both in a blend of cotton/polyester. Sizes 4 to 16. Jamisport, a division of Jamison, Inc., 498 Seventh Avenue, New York 10018.

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Your Letters

Right on Key (West)

Greetings from Key West! I loved Jill Robinson's article in the February issue: "Key West: Fantasy Island U.S.A." Being a Key West resident, it's a rare occasion when a writer from the outside so vividly captures the real essence of Key West. Friendly and informal, yes! Waves of nostalgia, yes! A 'forties movie, indeed!

I only wish Ms. Robinson hadn't missed the cultural Renaissance that is happening here. There really IS something to do besides hit the porno movie house on Duval. There's the Tennessee Williams Repertory Company at the San Carlos Opera House; the Community Concert Series; the Key West-Bahamas Roots Festival: the Cuban Roots Festival; the Greene Street Theatre and the Waterfront Playhouse (where musicals reign supreme), and Old Island Days which go on forever in mid-season. There is something special happening here—and it goes beyond clothes, food, and fun in the sun. It's the only thing Ms. Robinson missed. Perhaps she'll come back to write about it soon.

Shelly Keller,
Director of Public Relations,
Tennessee Williams Repertory Company

Dearest Vogue,

In my enthusiasm—apparently overwhelmed by the enchantment of Key West—for my article in the February issue, I missed attributing the design of the jewelry I adored. The designer who produced the pieces is John Buzogany, owner of the Goldsmith Shop, 114 Fitzpatrick Street (his work is also on view at Henri Bendel in New York and must be seen!).

And somehow a glowing report on the elegant, charming Lazy Afternoon restaurant was lost on the cutting-room floor. This restaurant is about my favorite. Fresh orange juice in purest crystal, the quintessential desserts, and lunch things light and merry as feathers *plus* the prettiest flowers in Key West on your very own table. Apologies all 'round.

Jill Robinson
Westport, CT

(Continued on page 86)

CHANEL N°5



Catherine Deneuve for Chanel

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CHANEL

WHAT'S NEWS, WHAT'S COMING

The cover-up of the year—in an explosive new film...

news-power users bared in new book...TV's switch to a new role

MOVIES

By Gloria Emerson

The China Syndrome
Starring Jane Fonda, Jack Lemmon, and Michael Douglas; directed by James Bridges
Jane Fonda's new film, *The China Syndrome*, a ferocious thriller with some fine moments of humor, has such an urgent and timely theme that—by a chilling coincidence—it opened in New York the same month the nuclear accident happened at the Three Mile Island reactor station in Pennsylvania. The film is the story of a near catastrophe, and an attempted cover-up, in a nuclear power plant in Southern California—all inadvertently witnessed by Fonda, who plays a Los Angeles television reporter, and her old friend and cameraman, played by Michael Douglas. He secretly films what they see; at first neither of them fully grasps the implications of such a crisis, but they soon find out.

Douglas steals his film back from the television station when, pressured by the plant bigwigs, it refuses to run the story. Fonda's performance as the docile, ambitious reporter—required to be absurdly animated when she is on the air—who finally risks everything to expose the truth, is incandescent. Most wisely, Douglas—who produced *The China Syndrome*—does not try to inflate his role. He and Fonda are not lovers; there is no romantic plot to sweeten or slow down the story. The most searing performance, perhaps the finest in his career, is given by Jack Lemmon as the plant's engineer, who is driven to his death after he realizes he has been deceived about the safety of the plant yet cannot get it shut down because profits are at stake. James Hampton, as the public-relations man whose artistry in deceit seems to mold his face, makes a little masterpiece of a minor role.

James Bridges beautifully directed this powerful film which is more than a melodrama because it reveals so much about our lives, our society, our perceptions, and the choices people can make; and which is, as well, a reminder of the perils of nuclear power—in case we need to be reminded.

By Rex Reed

Hair
Starring John Savage and Treat Williams; directed by Milos Forman
Conceived on pieces of scrap paper, born in an Off-Broadway experimental theater, and moved to a now-defunct nightclub called Cheetah, a pot-smoking pagan ritual called *Hair* got kicked around quite a bit before it ended up a Broadway phenomenon in the 1960s—establishing itself as the rock gospel of the anti-Establishment flower children.

As an artifact, I suppose *Hair* still has a curious kind of moldy credence; but I had hoped we were through with androgynous hippies and their LSD, flaming draft cards, and body odor. Czech director Milos Forman, however, still thinks Lyndon Johnson is President. He's a decade late—but he's finally brought *Hair* to the screen, with its roaming band of homeless, rootless, mindless mite-brains. The result is not as awful as it could have been; but it is entirely unnecessary, except as a kind of nostalgia-wallow for people with arrested brain development who still have no use for soap, underwear, values, or purpose.

The rambling, plotless structure of the show has been strengthened to a minor degree by a sort of "book" about an Oklahoma farm boy on his way to be drafted, who stops off in New York to be mesmerized by a crowd of cretinous subterraneans and the leader of the pack, who mistakenly gets shipped to an early death in Vietnam in his "straight" buddy's place. All of which gives an energetic cast that is too old for the parts a chance to self-destruct in a series of Twyla Tharp tribal dances that are extremely noisy, extremely stupid, and extremely unpleasant.

The anti-war protests, the Black draft board licking its lips lasciviously over naked white inductees, the hymns of praise to shunners of conventional society—it's all so old it's hairier than *Hair*. I don't imagine that reviews are vitally important to a movie like this, or to the innocents who still wear beads and sing "Aquarius." The rest of us will have already overcome. But for the record, *Hair* is too little, too labored, and too late.



TV news cameraman Michael Douglas (right) reveals an awful truth to co-workers Jane Fonda, James Hampton, and Daniel Valdez in new movie "The China Syndrome"

ART

By David Bourdon

5,000 Years of Korean Art
Asian Art Museum of San Francisco; May 1 through September 30
In 1971, about eighty miles south of Seoul, a Korean laborer who was poking around the edges of an old archaeological excavation inadvertently struck a grey brick that formed part of the façade of an unsuspected tomb. The newly discovered tomb—astonishingly intact and containing numerous choice items, including nearly five thousand gold objects—belonged to King Munyong, who ruled the Paekche kingdom from A.D. 501 until his death in A.D. 523. Since most Paekche tombs were plundered or destroyed long ago, Munyong's undisturbed burial chamber became one of the most spectacular finds in the history of Korean archaeology.

Relics from King Munyong's tomb are some of the key attractions in an imposing traveling exhibition of Korean masterworks, many of them classified as national treasures by the Republic of Korea. The show contains some 345 items, including gold and jade jewelry, iron and stone sculpture, paintings, tiles, gilt bronzes, and ceramics. This type of loan show often serves a dual purpose—to bedazzle foreigners with superb examples of a nation's artistry and to exploit those same examples in order to improve international relations.

On strictly esthetic grounds, the exhibition is splendid. One of the most striking treasures is a tall crown, cut from gold sheet, with branched, upright elements that suggest trees or antlers. The slightest movement causes the crown to shimmer; it is embellished with numerous gold spangles and crescent-shaped jade pendants.

Many people, myself included, believe that Korean pottery ranks among the finest in the world—particularly if it is graced with that greyish-green iron-bearing glaze known as celadon. Korea's glorious "celadon age," the twelfth and thirteenth centuries, produced exquisite ceramics, sometimes decorated with underglaze paintings and often featuring a uniquely Korean type of inlaid design. The show travels to Seattle, Chicago, Cleveland, Boston, New York, and Kansas City.

(What's News, continued on page 34)

Korean pottery, such as this celadon-glazed wine pot, ranks among the world's best

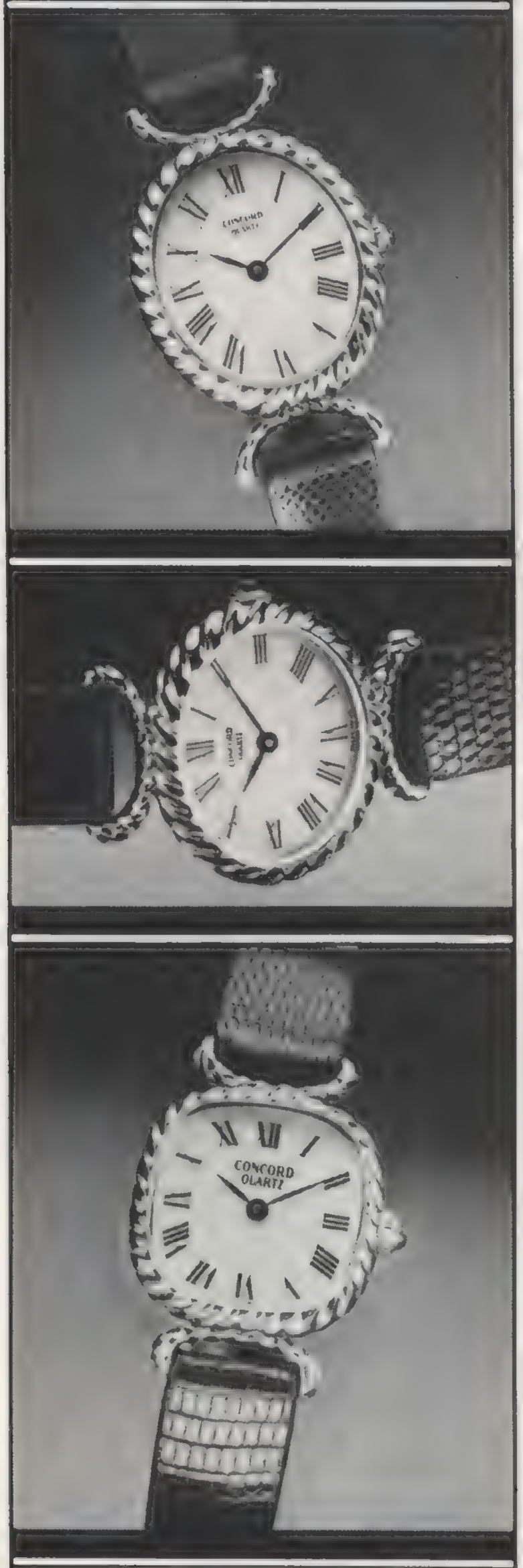


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Cabriole
by Elizabeth Arden

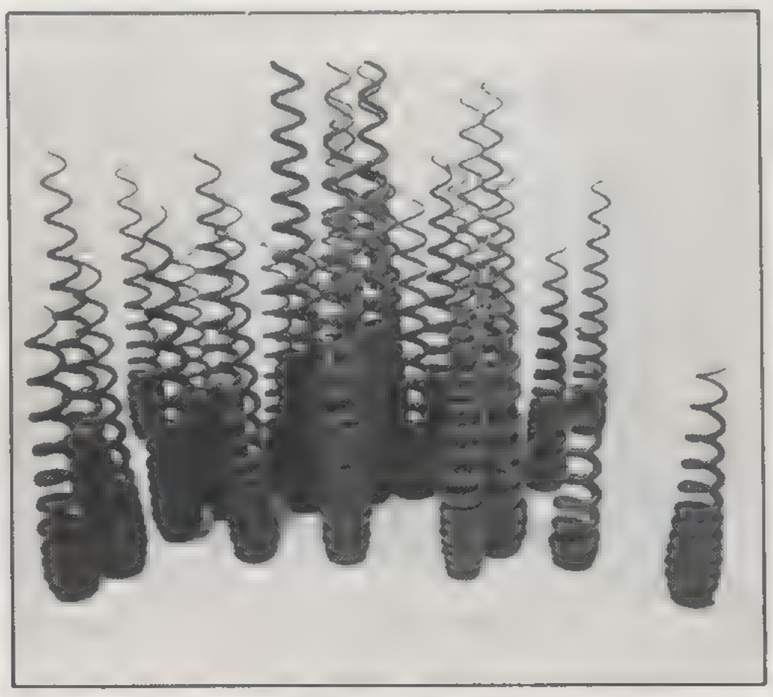
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WHAT'S NEWS, WHAT'S COMING

Claire Zeisler—A Retrospective
The Art Institute of Chicago; through May 20
Fiber may not strike everyone as the most appropriate medium for sculpture. However, since the early 1960s, a great many artists have been weaving, knotting, plaiting, and wrapping all sorts of wool, silk, jute, and other fibrous materials into imaginative three-dimensional constructions. This retrospective show of forty-five works, dating from 1961 to 1978, helps explain why Chicago artist Claire Zeisler is widely regarded as one of the pioneer figures in the international fiber movement. She creates striking forms on almost any scale, from tiny pebbles and shells enclosed in exquisite traceries of thread to large environments in which multiple elements are suspended serially to create dense, impenetrable zones.



Claire Zeisler's "Floor Slinky" is a "provocative" example of fiber art

Zeisler, before turning to fiber, studied painting, drawing, design, and sculpture in New York and Chicago. Her first solo show in 1962 featured intricate, bright-colored weavings, made on a loom. Her experimentation led to multilayered hangings and, eventually, to freestanding pieces constructed without a loom. Zeisler's work is notable for its structural clarity and emphatic textures. While she continues to work extensively with natural fibers—such as sisal, hemp, and raffia—she has broadened her range of materials in recent years to include leather, which she cuts, folds, and stitches into austere configurations. Now in her mid-seventies, Zeisler still challenges herself to create tantalizing, provocative works of art.

MORE ART:

Adolphe Monticelli: In his lifetime (1824-86), this Provençal artist was esteemed for his romantic paintings of languorous ladies and "fêtes galantes," rendered in painterly gobs of color that reminded some of "crushed jewels." The Corcoran Gallery of Art in Washington, DC, currently features a major Monticelli retrospective of more than one hundred works, mostly from Europe. The show helps clarify why Monticelli is an important link in an expressive tradition that extends from his predecessors, Watteau and Delacroix, to subsequent artists whom he influenced—such as Van Gogh, Bonnard, Soutine, and Vlaminck. Through May 27.

BOOKS

By Allene Talmey

The Powers That Be
By David Halberstam (Alfred A. Knopf)
The Powers That Be is brilliant and overwhelmingly readable. It is the inside story of *The Washington Post,* CBS, *The Los Angeles Times, The New York Times* and, above all, *Time Incorporated.* In telling about the incredible growth of these giants, David Halberstam also tells about the wide sweep of changes that the media not only reflected but *generated* in American society —and especially in American politics.

Among the power-wielders: *Time's* editor Henry R. Luce, a remote, brusque man who became easily "the single most important and influential Republican voice in the country" in 1940; Philip Graham of *The Washington Post,* who was "the incandescent man"—luminous, charming to an excessive degree; and Bill Paley, the head of CBS, who seems to be a warm and lovable man—but who, some say, is really very cold.

The Chandlers of Southern California—owners of *The Los Angeles Times*—are a dynasty whose power seems unreal to Easterners. It would take "a combination of the Rockefellers *and* the Sulzbergers to match their power and influence."

The Sulzbergers of *The New York Times* are, in their way, also a dynasty. Adolph Ochs sired this dynasty in 1896 when he bought *The Times* for $75,000. He had borrowed the money while deeply in debt. *The Times*'s circulation then was only 9000 and the paper lost more than $2500 a week. Within four years, Ochs had a circulation of 82,000 and the future was his. In the course of this brilliant book, with its intricate, intelligent tracing of each institution's rise to power, Halberstam consistently uses four words to describe people: "appalling," "shocking," "stupid," and "brilliant."

The Whole Truth
By John Ehrlichman (Simon & Schuster)
Until five and six years ago, the country could not imagine the President of the United States lying boldly and easily to everyone. That is the crux of John Ehrlichman's new novel, which is credible and, in spots, good. By far, the most believable character is a young, clever—and at times somewhat dim-witted—Presidential aide who gets himself into the culminating fix: he must tell the Senate investigating committee the truth about the President and his drinking Attorney General, thus smoothing the way for all the intricacies of the plot. By far the least credible character is the head of the multimillion-dollar conglomerate who must have the President's help in Uruguay to engineer a profitable coup.

Above all, Ehrlichman vents his enduring hatred of the press whenever he can. He describes members of the press as a despicable bunch—crude, deceitful, and immature.

Ehrlichman, in this second novel, proves that he can write readably if not well, and can carry a story to a sane conclusion.

(What's News, continued on page 38)



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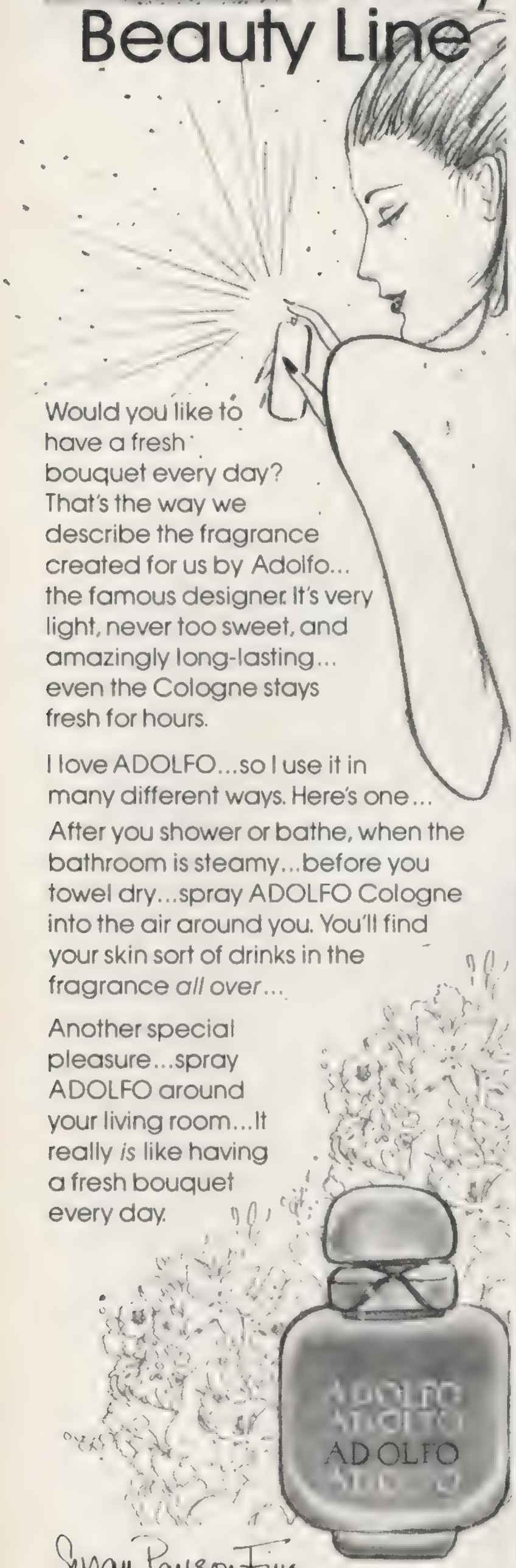


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Creative Director

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WHAT'S NEWS, WHAT'S COMING

RECORDINGS

By David Sargent

The Roche Sisters' debut album as a trio on Warner Bros., *The Roches,* is about the freshest, most original "folk" record in years: so original, in fact, that it hardly qualifies as folk music at all. The Roches have been around for a while; the two older sisters actually put out a record on Columbia, produced by Paul Simon and others, four years ago. But that was a classic case of oversensitive artists being bulldozed (no doubt with the best will in the world) into a conventional musical format that robbed them of their individuality. The shock of it led the two women to abandon music for a couple of years. Ultimately, they hooked up with their youngest sister, sang in folk clubs around New York as a trio, teamed up with Robert Fripp as their new producer—and the result is this record.

The Rochés' originality lies first of all in their music and in their manner of singing it: the quirky, asymmetrical shape of their songs; the funny-serious juxtaposition of deadpan description and epigrammatically poetic imagery; the closeness and sudden power of their voices and their phrasing.

But the sisters are interesting in ways that transcend their music alone—as all great popular music performers have been. The reason is that popular music touches such deep chords in so many people that it simply has to evoke emotional imagery of the most varied sorts. The same is true, of course, for *any* kind of music. But in present-day popular music, closely linked as it is with an emergent school of writers who concentrate on the field, shared imagery has a way of reinforcing itself in other aspects of our shared popular culture.

One way of looking at the Roches is to see them as the latest example of our mid- to late-1970s fascination with women pop singers. The leader of this particular movement is Linda Ronstadt—who, as it happens, is a fervent Roches fan and was part of the insider enthusiasm for the three women that helped win them their new record contract. But the predominance of women in today's pop music extends far beyond mainstream rock to include disco, country, soul, new wave, and most other styles.

All these women have to be telling us something about our society. Sometimes their message is simply a reinforcement of traditional feminine stereotypes—softness, sweetness, passivity. Sometimes it's an image of dominance and aggression, especially with women such as disco's Grace Jones. Sometimes it's toughness, asexuality, swaggering confidence—as when punk women try to prove that there's no difference between them and the guys.

What makes the Roches interesting in this regard is the sheer orneriness with which they refuse to be pigeonholed in any conventional way. The sisters are sweet, all right, but just loony enough to make you unsure about relaxing in their presence. They're strong—but they're cute, too, and undeniably girlish. Ultimately, just as they're individualists in their music, so are they individualists in terms of sexual imagery. That may be the most refreshing thing of all about the Roche Sisters: at last, there are role models that tell women not to be like the models but more like themselves.

The Roche Sisters' debut album is the "most original 'folk' record in years"



Richard Aron

MORE RECORDINGS:

Qawwali/Sufi music from Pakistan, The Sabri Brothers and Ensemble (Nonesuch). The latest installment from Nonesuch's superb Explorer series of third-world music, this disk captures the primordial, ecstatic chanting of the mystical Sufi sect.

Rod Stewart: Blondes Have More Fun (Warner Bros.). Simple-minded and self-pitying and sexist he may be, but Stewart still has one of the finest voices and most exuberant styles in popular music.

(What's News, continued on page 42)

WHERE TO EAT NOW

Mon Fantasy



Jade Albert

Japanese cuisine is one of the most refined in the world. What you eat is almost always enchanting to look at, fresh, subtle to taste (textures, seasonings sublimely controlled), rife with philosophical implications, and somehow makes you feel that you are slimming while you consume. No wonder, then, that there are, it is rumored, in New York City alone, some two hundred Japanese restaurants. And my favorite is Mon Fantasy *(left)* in Manhattan, west on Fifty-seventh Street. Small, handsome (Japanese red lacquer table tops, cooks in red, blue, saffron chefs' bonnets, slicing away behind an open counter), Mon Fantasy presents its delectables with high art. Shrimp tempura looks like a tropical ocean-floor fantasy—lacy, lightly fried vegetables and crustaceans of an unbelievable succulence. For dessert: a fretwork of fresh pineapple. —L. L.

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WHAT'S NEWS, WHAT'S COMING

SPORTS

By Kay Gilman

Chinaglia: soccer's controversial star

Since the retirement of the immortal Pelé, the "Black Pearl"'s successor as the most compelling player in American soccer is, unquestionably, his teammate on the North American Soccer League Champion New York Cosmos: Giorgio Chinaglia.

Unlike Pelé, who inspires universal admiration both on and off the field, Chinaglia—a classic-featured Italian who was born in Carrara but grew up in Wales, and later became the premier star on the Italian soccer team, Lazio—provokes fierce partisanship both pro and con.

Chinaglia's detractors, including a number of teammates and coaches, call him a spoiled troublemaker who insists upon doing things his own way. Italians seem to resent their countryman for deserting his homeland: not only did Chinaglia leave Italy and leadership of his home team but, in 1978, became an American citizen.



Soccer's superstar Giorgio Chinaglia, left: "I do what I think is normal . . . right."

His admirers worship Chinaglia's untrammeled spirit and his consistently superb level of play. At thirty-two, he's played the pro game for ten years; but rather than losing velocity he seems to be getting better. He racked up the greatest scoring season in NASL history in 1978 with thirty-four goals and seventy-nine total points—and was named the Professional Soccer Reporter's Association's "Player of the Year."

In his off hours, Chinaglia is an unabashed family man who lives in a white Mediterranean mansion in Englewood, New Jersey, with his exotic-looking wife Connie and their three children. Becoming an American citizen was, for Giorgio, a high point of his life: he freely admits to tears of pride upon hearing "America the Beautiful" played at a stadium the day following his citizenship ceremony.

(What's News, continued on page 44)

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WHAT'S NEWS, WHAT'S COMING

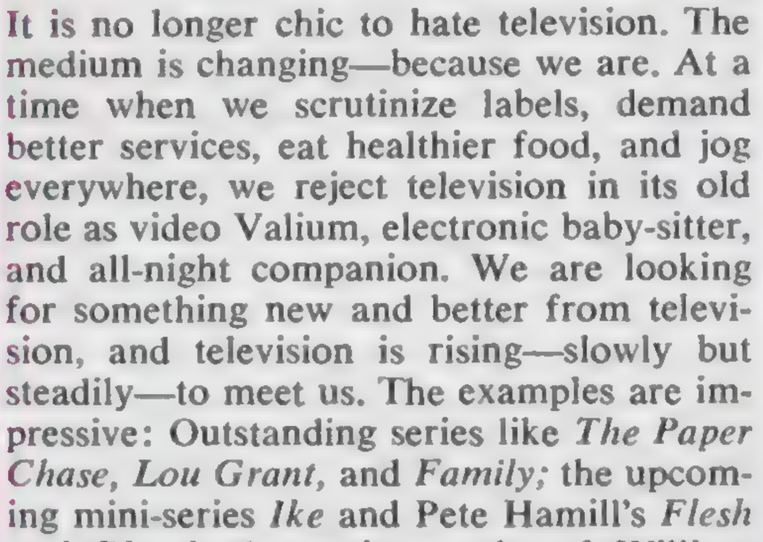
TV

By Diane English

Better look twice: television has a new image

It is no longer chic to hate television. The medium is changing—because we are. At a time when we scrutinize labels, demand better services, eat healthier food, and jog everywhere, we reject television in its old role as video Valium, electronic baby-sitter, and all-night companion. We are looking for something new and better from television, and television is rising—slowly but steadily—to meet us. The examples are impressive: Outstanding series like *The Paper Chase, Lou Grant,* and *Family;* the upcoming mini-series *Ike* and Pete Hamill's *Flesh and Blood;* the entire works of William Shakespeare; *60 Minutes* and the *ABC News Close-Up* series; and a whole new quality focus on children's television this year to

Nancy Crampton



Author John Cheever: his original works offer a new literary resource to TV

celebrate the United Nations' "Year of the Child." The list goes on and on. Thirty years after television's initial take-over of our lives, we are rediscovering the medium —but our attitude toward it is different.

The TV junkie with the six-and-one-half-hour habit is the product of a passing era. The overall viewing rate has *declined.* This is not a sign of television's impending demise but of a change in our habits.

The "charts and numbers" people at the networks—the people who keep track of the statistics and demographs—know that their audience is changing, getting older, more sophisticated. If television programming is to survive and keep up with the sweeping changes in technology (video disk, home video recorders, cable), it will have to start feeding us a more balanced diet.

In the coming years, this will mean more documentaries in prime time; live cultural events broadcast on commercial television; more original drama and adaptations of all types of literature; and more actors, directors, and writers willing to work in an improving climate. Fine performers—such as Helen Hayes, John Houseman, Marlon Brando, and Katharine Hepburn—have recently made their way to television, without coaxing. PBS station WNET/Thirteen has commissioned American novelist John Cheever and others to write original TV works. And author and poet Maya Angelou has been given free reign at NBC to write and produce an original drama, *Sisters.*

Talk of TV's negative aspects—for example, its tendency to spawn violence—is stale. We are interested in the positive now: How the recent airings of *Holocaust* in West Germany and France had the same dramatic impact on Europe that *Roots* had in America; how televised dance, music, and theater are actually boosting (not killing) audience attendance at live performances; how a wired nation was able to witness—live—such events as a momentous announcement of a plan for peace in the Middle East and the last total eclipse of this century; and how CBS chieftain Bill Paley recently inaugurated a new TV era by inviting the three networks to make a plan for more quality programming—and to hell with the ratings once in a while.

In the early '70s, one psychologist said he owned only a small black-and-white portable television that he kept on a bookshelf in a hallway. "You'd be surprised," he claimed, "how little there is on television worth standing for." Today, he owns a seven-footer that lives in his media room.

COLLECTING

By Judith Goldman

Kilims: they're rugs to prize

Kilim. The term's all-encompassing. In Turkish, it means "prayer rug"; generically, it refers to rugs with a flat weave. Kilims have been made for centuries by nomadic Middle Eastern tribes who use them to cover walls, beds, camels and fashion them into bags to carry salt. Utilitarian, the non-knotted, non-pile kilim wasn't meant to be a serious floor decoration; and, until recently, few serious collectors acquired them.

But the kilim's been discovered. Early fanciers, ten years ago, were artists and architects. Painters such as Robert Indiana and Kenneth Noland saw the concerns of modern American art in the kilim's flat fields of color and geometric patterns. Architects used kilims to soften the clinical tastefulness of glass and leather-filled rooms. More recently, practical collectors of native rugs have switched their allegiance from overpriced Navajo blankets to still reasonable kilims.



A fine kilim—like all good art—is "an image we've never seen before"

Interest in the kilim reflects our longing for a nonindustrial time we've never known; and it parallels the taste for folk art, naïve paintings, art pottery. Kilims have a guileless air; the best are as idiosyncratic and innocent as an Early American weathervane, with colors as old as the East and as up-to-date as those in Kenneth Noland's paintings. Such rugs incorporate ancient borders, repeat age-old patterns; but, like all good art, the best kilim is an image we've never seen before.

Design, quality of weaving, rarity, and age determine a kilim's price. The best, made in the nineteenth century with vegetable dyes, cost between $1500 and $4000. The less expensive kilims—small, worn, aniline dyed, or recently made—start at $500, which is what a very expensive kilim cost ten years ago. Still, these rugs are bargains. Supply is being threatened, though, by political upheavals; and attempts are still being made to civilize the Middle Eastern nomadic tribes. When the making of kilims is organized into a business aimed at the marketplace, the art of the kilim will be lost.

MORE COLLECTING:

In New York, visit two specialty dealers: Marian Miller on East Twenty-eighth Street, who has a loft filled with glorious Turkish kilims; and The Pillowry on Madison Avenue, where Marjorie Lawrence watches over a world of kilims.

TAXES

By Julian Block

Facing up to the IRS

Just because you can back up every item on your income-tax return, don't think you can forget about an audit. Those relentless IRS computers may bounce your return for any number of reasons—including pure chance. If you do face an audit, here are some tips on how to make the experience less traumatic and less costly.

The audit usually begins with a letter of notification from the IRS. What you have to do after that depends on the type of audit you must undergo and the records you need.

For a correspondence audit, the IRS will want more information to justify one or two items on your return. Send an explanation of your position by return mail, along with any records needed to support it. But *don't send originals:* send copies. Records can be mismailed, misfiled, or mishandled by either the Post Office or the IRS.

For an office audit, the audit notice will list a specified time for a face-to-face meeting at the nearest IRS office. But you can phone or write the agent and reschedule the appointment for another time if that is more convenient. The back of the notice will tell you what items are up for an audit—medical expenses, contributions, or whatever.

Before you see the IRS, organize your records and go over your explanation. If the IRS questions an item for which you have no substantiating records—at least you'll have some explanation ready. ▽

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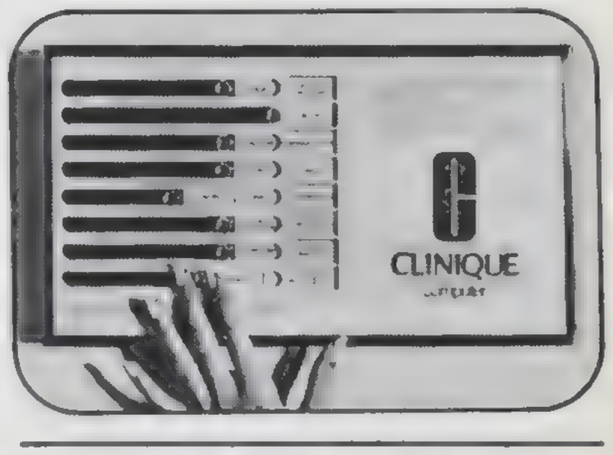
Most people think the term "sun block" means no tan at all. No summer glow. Spoilsport.

Not true. With a good sun block, you can tan if you want to. The point of sun block is something else: it protects skin against the burning radiation of the sun—which, dermatologists say, is the one factor most responsible when skin looks older than its years.

Aging by time is one thing. No one can stop that. But why hurry it? You can protect yourself against accelerated aging of appearance. And there's no more vital way to do this than to de-activate the sun's burning rays. That's the function of Clinique Sun Block.

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Lending or borrowing: how to treat your near and dear

When kinship or friendship is involved in a loan, businesslike methods will help to ease strain

By William Flanagan

We all remember the bard's maxim, "Neither a borrower nor a lender be." Despite the temptation to hit up—or help out—those close to you, be wary. "The emotional coupon may be just too much to pay," says one financial expert.

Let's consider lending money first. At first blush it may seem a mere reaffirmation of friendship or kinship to cosign a loan. It is not. It is very often an unwitting agreement to pay the loan yourself. The Federal Trade Commission reports, for example, that three out of four cosigners of finance-company loans are asked to pay those loans.

Worse, the debt can include late charges and fees if your friend or relative has been slow in making payments. It can even include court costs and attorney's fees. In fact, you can wind up paying much more than the original loan and wrecking your own credit rating in the bargain.

If you do not pay the loan for which you have cosigned, the lender can elect to sue you rather than the borrower. And, if he wins the case, he may be able to attach your wages and property.

But, let's face it, there are times when you just may not be able to turn someone down. If so, here are some things to keep in mind:

- Be sure you can indeed afford to pay the loan, if need be. You may have to.
- Note the lender carefully. While 74.6 percent of cosigners have to make good on loans let by finance companies, the percentage is much lower with loans offered by commercial banks. "Finance companies can take greater risks since they are using their own money," says the branch manager of a large New York bank. "We cannot take those chances—the money is our depositors!"
- Try to get the lender to hold you liable only for the principal of the loan—not any late charges, court costs, etc. He may not agree to it, but it is worth a try.
- Make sure that you don't pledge your property to secure the loan. Don't pledge your car or furniture, for example.
- Ask the lender to notify you in writing in case there are any missed payments. That way you at least will have a chance to urge the borrower to get back on the ball to reduce the risk of the entire loan's being called. And, in case that doesn't work, you can make up back payments instead of having to repay the loan all at once.

What about friendly loans, on a one-to-one basis, where you are the lender?

While it may appear that you are being miserly, it is a good idea to draw up a note, stating the terms and conditions of the loan. Be businesslike about it, and include in the note provision for a reasonable rate of interest. There are two good reasons for this. First, you and the borrower will have hard evidence of the exact conditions of the loan. Having an "official" loan instead of a handshake arrangement can make the borrower a lot less "forgetful" about meeting the loan obligation, and it can prevent later misunderstandings.

The second reason for drawing up a note has to do with Uncle Sam. If, as is too often the case, the loan is not repaid, you can at least take the loss as a tax deduction. The IRS takes a long, unfriendly look at handshake loans; and, unless you have a formal document, which includes a reasonable rate of interest, the Service will usually disallow any deduction for a bad loan. And, if need be, you should be able to demonstrate that you made an attempt to get the borrower to repay once the loan was in default. If you cannot produce such evidence, the IRS is likely to consider your loan a gift—and disallow any deduction.

Now, let's say you are the one who is short of money, and you have a relative or good friend who is "loaded." Blood may be thicker than water, but money can be thicker than both. Consider the following tale of one friend of mine. He was several thousand dollars shy of the down payment required on a house. His brother-in-law agreed to ante up what was needed, to be paid back "when you get the chance." My friend was delighted, bought the house, spent his last few dollars furnishing it, and all seemed fine. Until the brother-in-law's wife—my friend's own sister—found out about the loan. She objected and insisted that the loan be repaid immediately. Another friend provided the needed money in this case, but conceivably the borrower could have been forced to sell the house in order to repay that loan.

Moral: If you do borrow money from a friend or relative, insist that the loan be on a businesslike basis—for your protection as well as that of the lender.

What about borrowing from your parents? Many young couples struggling for the down payment on a house could certainly use the cash they will doubtless be later willed by their parents. The trick is to convince the parents that it is a better idea to give while everyone is still alive. It is a delicate business. One way of getting around it all is to ask for a loan. Provision can be made in the will to "forgive" the loan—à la Nelson Rockefeller. But, again, make such an arrangement a formal one, in writing. Your family lawyer should be able to advise on and draw up the conditions. ▽



The Essential Touch for Beautiful Nails

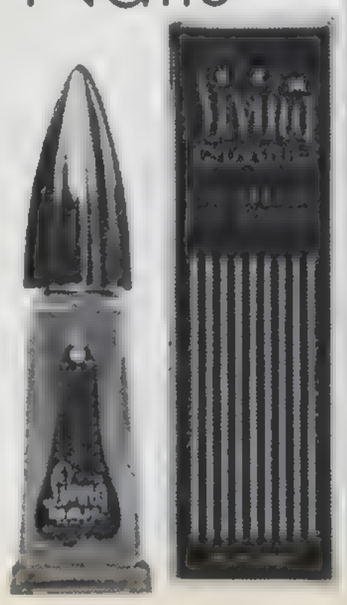
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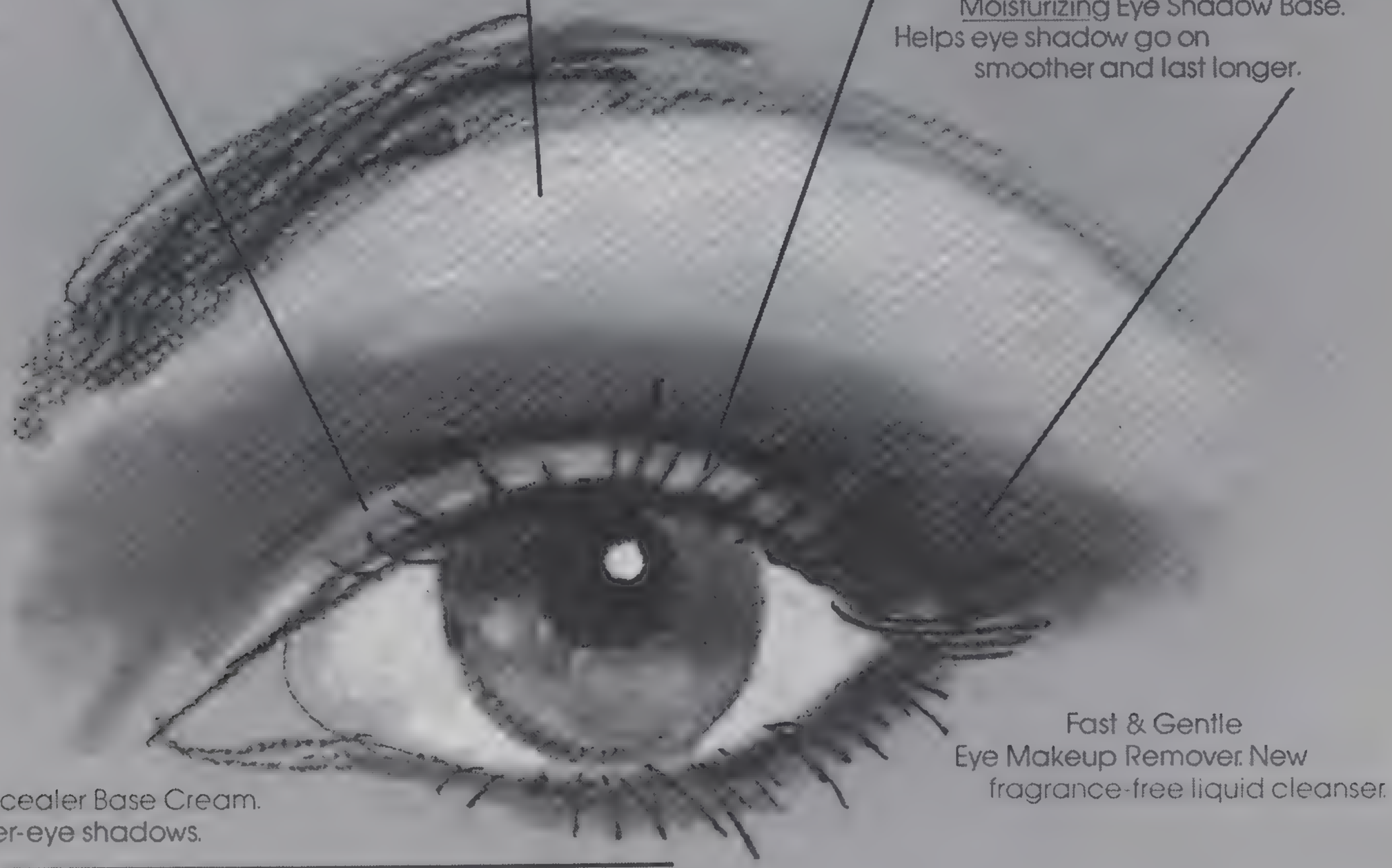
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John Montana



MAKING HISTORY AT INDEPENDENCE HALL. GENNY'S WHITE DAMASK JACKET, WHITE LINEN WRAPPED BLOUSE AND GREEN JUNGLE PRINT CHIFFON WRAPPED SKIRT. ELDORADO BIARRITZ BY CADILLAC. UNIQUE SCULPTURED STYLING, BRUSHED STAINLESS STEEL FRONT ROOF, PILLOW-LIKE SEATING AREAS TAILORED IN LEATHER. GIANNI VERSACE FOR GENNY FROM TRIBOUT ON THREE, IN THE WORLD-FAMOUS STORE IN PHILADELPHIA.



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MAN MADE FIBERS LIFE MADE BETTER

PLANTS

Don't just care for your plants, cooperate with them . . .

Good communication with your plants can produce amazing results. Here's one woman's experience

By Ma Anand Prita

It's time that communication with plants is no longer viewed as merely eccentric. I don't mean chitchat while watering; I'm referring to real cooperation between the two kingdoms: plant and man. There can be a give and take in gardening so that both kingdoms grow. To begin, instead of imposing your will on your plants, try caring for them in a cooperative spirit and see what a change in attitude will do.

This crucial change in attitude has been stressed by the noted British horticulturist, Alan Chadwick, who ran an experimental garden at the University of California at Santa Cruz. The seventy-year-old Chadwick was tutored by educator Rudolph Steiner who created the method called biodynamic gardening. Chadwick is often quoted as saying, "The gardener does not make the garden; the garden makes the gardener."

My first experience in this vein, a few years ago, illustrates the point. I had a gigantic Spider (Chlorophytum) plant that had long since outgrown its pot. It was hanging in the sunniest window in the house, practically screaming at me, begging me to repot it. The tube-like roots were literally jumping off the edge of the basket since there wasn't any more room for them in the soil. I had been putting off repotting because the plant was already in the largest pot I owned. What it really needed was to be divided by the root ball and made into two plants. Until then, dividing plants had never been easy for me. I usually ended up sawing away at roots that didn't seem to want to be cut; it would become an excruciating experience for me and, no doubt, for the plant.

I had just read *The Findhorn Garden*, published by Harper and Row and written by The Findhorn Community in northern Scotland where they've had startling results communicating with Nature; I was so inspired I decided to take some of their advice. They recommend giving the plant twenty-four hours' notice before any major operation. As long as your intention is good and you offer your suggestions clearly, explicitly, and sincerely in your effort to communicate, then you are doing your best. They say the plant will cooperate by anesthetizing itself to avoid any shock.

So I mentally told the Spider I wanted to divide it into two separate plants. In thoughts, I transmitted my feeling that once the initial ordeal was over, the plant would be very happy in a roomy new pot covered with rich and nutritious earth. I made an invisible line with the side of my hand through the place in the foliage where I wanted to make the cut. I wished the plant well and expressed the hope that I was doing the right thing for it. I said I would return in twenty-four hours to remove the plant from the basket and divide it in half. I left the room and closed the door.

The next morning I couldn't wait to get up to see how the Spider was doing. I peeked into the room, and I couldn't believe my eyes. All the green-and-white striped foliage had separated itself at the very line I had drawn to divide the plant. Half the foliage was on one side and the other half had flopped over to the other side. The foliage hadn't gone limp—it had simply regrouped itself. I had goose pimples. The Spider and I were communicating. I was so excited, I forgot my promise to wait twenty-four hours and tried to loosen the root ball from the pot, but it wouldn't budge. My old way would have been to use a huge kitchen knife and hack away at the root ball, pulling and tugging until it gave way or I destroyed it. It never would have dawned on me that the root ball would come loose when it was ready. So, instead, I stopped myself, patted the Spider's leaves, and said I'd be back later that evening.

At 6:00 P.M. the time had finally come. The twenty-four hours' notice was up. Taking the pot in my hands, I slowly turned it on its side, and, without a moment's hesitation, out slid the root ball, totally intact. The stubborn root ball that hadn't budged just twelve hours earlier easily dropped right out of the pot. I was thrilled.

I thanked the plant and mentioned I was afraid that the worst was yet to come. I was going to take my sharpest knife and cut the root ball along the line I drew with my hand. I apologized ahead of time for any clumsiness or pain there might be. I lifted the knife, took a deep breath, and began to cut. Before I could blink, I realized that the knife was cutting swiftly and easily through the labyrinth of roots as if the dense ball were a bar of butter instead. By this time nothing was surprising me. In one stroke, I had cut the root ball in the prearranged place and the operation was over.

I gently repotted the two plants into hanging baskets and watered them thoroughly; I touched them lovingly and thanked them again for their help. I hung the two baskets next to each other in the window since they seemed like a family that should remain together. The two plants never went into shock, which often happens after such an operation. Their leaves remained turgid and their colors vibrant. They just perked up completely the next day after our cooperative effort.

Botanical researchers in Russia, India, and the United States are discovering that plants are highly sensitive to people and environments. Communication opens the way to an increased understanding so that people and plants can thrive. ▽



photograph by David Hamilton

L'Air du Temps

The Romantic Perfume



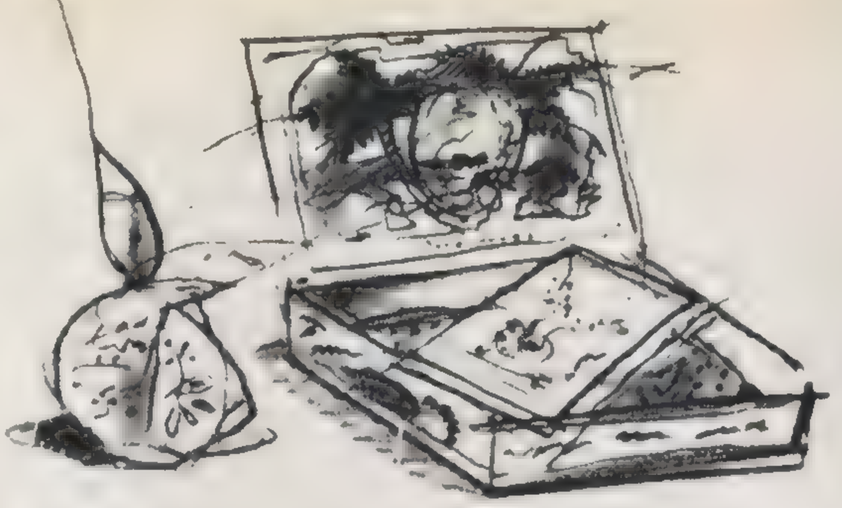
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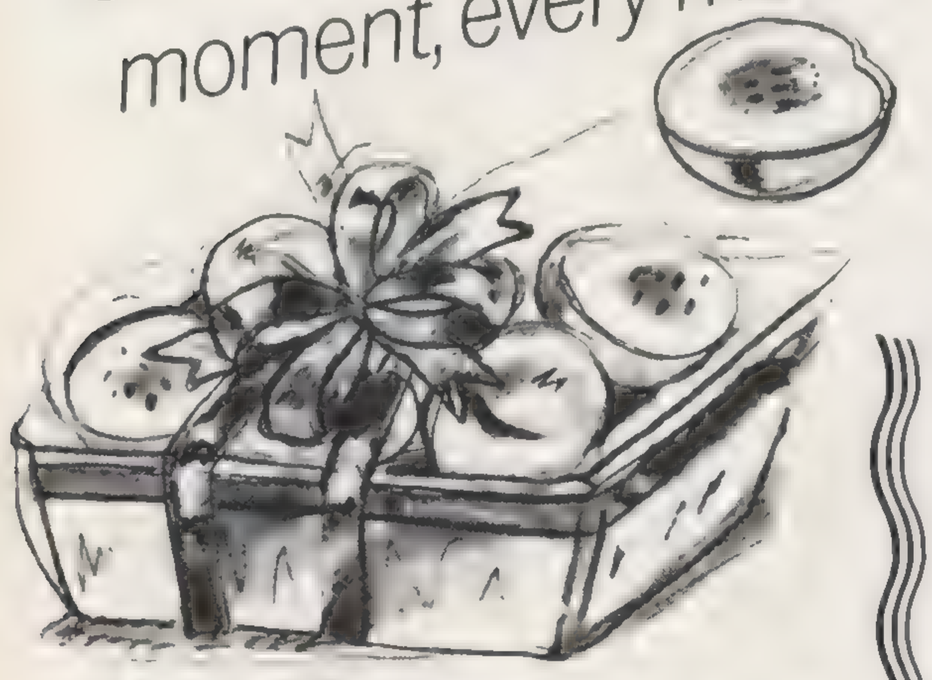


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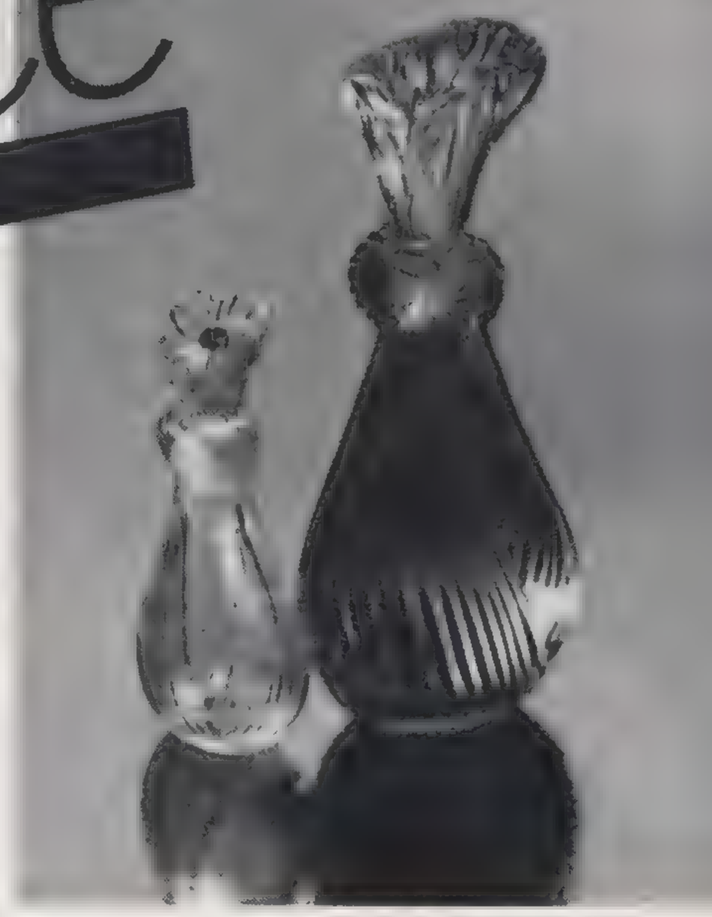
Just when you thought you had found a favorite bathing ritual, along comes this treat, right — bath potpourri from Herbal Reign Ltd. of Boulder, Colorado, together with a thin-cotton scarf. Just one of three scents, Isle of St. Barthélemey contains this delightful mix: Blue Malva flowers, sandalwood chips, camomile buds, rose petals, comfrey, and oat straw. Toss a handful into the scarf, four-square knot it, add to your bath like a bouquet garni. . . . Heavenly! At Perkinshearer, Denver.



Amusing! The wooden fruit crate, *above*, filled with a half-dozen cakes of peach soap. Fresh peach scent . . . fresh idea! To order from Trifles, $15 ($2.10 postage). Item #N4111, Dept. 40420, P.O. Box 44432, Dallas, TX 75234.

Top: Bonwillum Designs wood drop earrings.

• *Just the lightest whiff of fragrance is almost all the scent you need on a really hot day. In the bath, for instance, use light-scented soap — Mouson's new ovals in scents like jasmine, carnation, lily of the valley are one idea. . . . Or go for an eau de toilette spritz of a favorite fragrance. If you like Paco Rabanne's Calandre, try Eau de Calandre. . . . Or a spring-flower scent — Penhaligon's Bluebell.*



Fragrance-of-the-moment to own! Mary McFadden's just-out perfume. If you love to have flowers all around, you are sure to enjoy this: a sensational toss of jasmine, roses, ylang-ylang, and carnation — and a crystal flacon, *above*, knotted like a piece of her pleated silk. You end up wanting it almost as much for the bottle as for the scent!

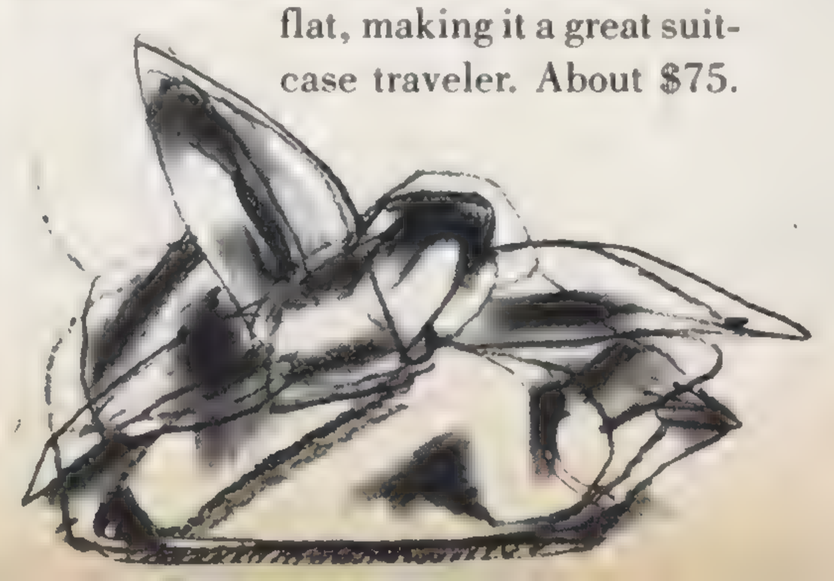
Must see: Elizabeth Arden's seventieth-anniversary retrospective includes antique perfume bottles and cosmetic jars. A wonderful source for collectors! At NYC's Fashion Institute of Technology, May 8–Sept 8.

Here's a pretty scented new take on nail polish — one that it took the people at Love Cosmetics to find: flower-scented nail coloring! From almost-white Gardenia to red-red Carnation . . . there's even a Clear Bouquet to put on over favorite unscented shades!

● Enchanting! Flower-printed roses and rosebuds, *right*, to wrap around hangers . . . the scent that fills your closet: Claire Burke's newest — Spicy Rose Potpourri, blended of roses, rosemary, cardamon, hibiscus, cloves, and camomile. Where to find: Bloomingdale's, Macy's, NYC.



Scented surprise! Calvin Klein's Furoshiki-tied lingerie case in peach silk charmeuse, cotton-lined and scented with Calvin Klein Perfume. The beauty of this scented lingerie bag is that it unfolds, lies flat, making it a great suitcase traveler. About $75.



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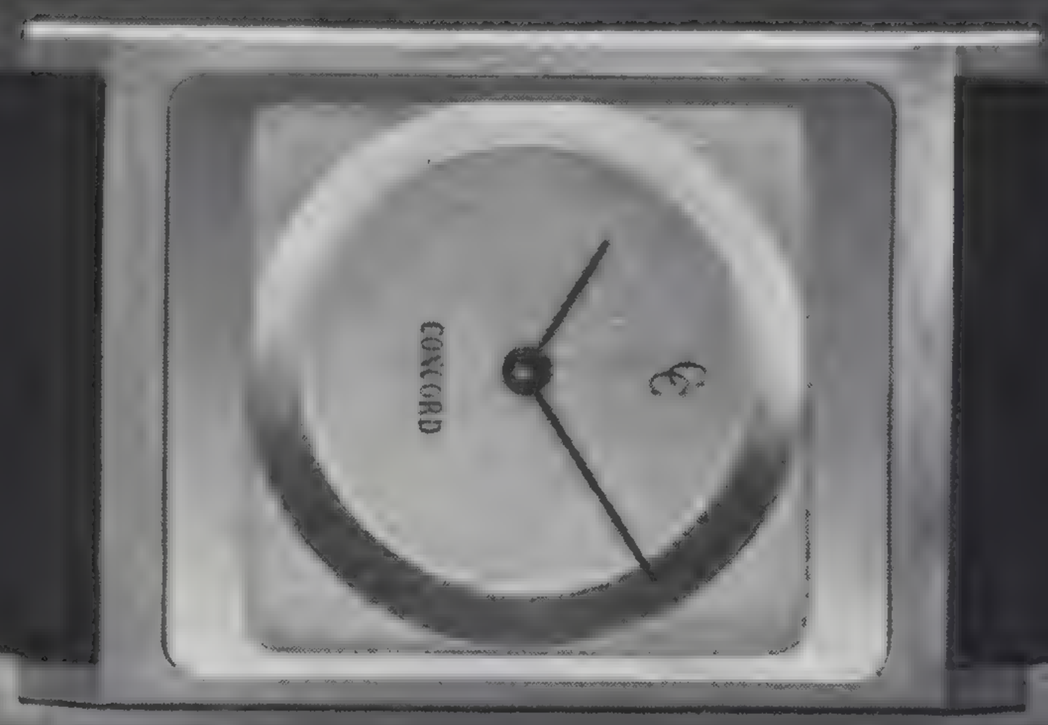
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FACE DESIGNING LIQUID MAKEUP

Between Us

Alan Alda speaks up . . . women's health gets funds . . . mothers try business cards

By Lorraine Davis

LONGER, AND HAPPIER, LIVES

You'll walk with extra vigor when you're wearing a French-blue lapel button for the National Foundation for Women's Health. The button's main legend is "WELL"—an acronym for "Women Enjoying Life Longer," the aim of this new organization, which came into being in Philadelphia in January.

At the Foundation's inaugural dinner, Robert E. Cooke, M.D., president of the Medical College of Pennsylvania and originator of the Foundation, discussed the goals: support of research on all aspects of women's health, aid in training researchers, and promotion of education for women about their own health.

The first president of the board of the Foundation (composed mostly of women), is Gail Daly Forster, who had an interesting career as a research engineer for the Philco Corporation and for MIT's radiation laboratory before she entered public service by founding a prototype school lunch program for disadvantaged children in Philadelphia public schools. Now, after some years abroad, she has taken this new challenge. A scientific advisory committee, selected by the board, will review grant recommendations.

Women experience much more change in their lives than do men, and women's new roles in recent years have added to the need to cope with change and stress. The Foundation will act to fill the gaps in medical research on these problems, including the problems of aging, which—since women live longer than men—is an adjustment peculiarly theirs.

WHO'S ON YOUR SIDE

A sophisticated guidebook for American women concerned about political power has been published by the Federation of Organizations for Professional Women in Washington, DC. Because this handy paperback lists those in our Federal Government who are there to help women as well as those in the Capital who *are* women, readers all over the country should find *Washington Women* a very useful source book indeed.

"Organizations and individuals that monitor the impact of federal policy on women" are here listed by the issues they ride herd on; women members of the Government are listed from all branches, including executive agencies whose names you may not even know. Federal Government programs and offices for or about women are detailed; and there is even a reading list of publications that report on legislative and policy developments of special concern to women.

All this, plus a straightforward alphabet of women you might want to call, write, or wire, giving their job titles, addresses, and telephone numbers, should make it easier to stay in touch with those who represent you in seats of power.

Copies of the directory can be had for $8, postpaid, from Federation of Organizations for Professional Women, 2000 P Street, NW, Washington, DC 20036. (If you spend time in the Capital, you might also want to join the Washington Women's Network.)

"MANNING" THE OARS

"White water"—the thrilling crash and boil of an icy mountain stream as it roars over a rocky riverbed: that's subject of a "school" for women sponsored by Women in the Wilderness and the American River Touring Association, July 22-28, on the Stanislaus and American Rivers in California. Twenty women can enroll for instruction in how to captain a paddle boat, row a raft, camp without defacing the landscape, and organize their own river trips. Details of school and other challenging boating and hiking trips: China Galland, Star Route, Box 274, Muir Beach, CA 94965; (415) 383-3231.

WRITERS, ABOARD

The train trip up the Hudson River to Saratoga Springs, New York, for a month's writing conference/retreat sponsored by the International Women's Writing Guild, might be your last chance on this eye-treating run, since train travel is an endangered species. Train 69 leaving NYC's Grand Central Terminal on July 27 will have a special car with a veteran conductor to spiel the scenery. Reservations: Hannelore Hahn, Box 810, Gracie Station, NYC 10028; (212) 737-7536.

UP WITH ALAN ALDA

"This is an emergency!" That's what Alan Alda says about the passage of the Equal Rights Amendment. He believes that Americans should be passionate, in fact downright rabid, in their support of ERA; but he's candid about the fact that it's *men*, in state legislatures, who control the bill's chances of passage.

With the same combination of earnest emotion (boyish) and quirky wit (irreverent) that makes his performances as Hawkeye Pierce on TV's M*A*S*H so endearing to the womanhood of America, Alda described to a meeting of the Thursday Caucus in New York the way he has been traveling our country lobbying for ERA: "not a *nicety*, not a *symbol*, but a *need* that is a legal reality." At this point, people know the ERA facts, know that none of the dire predictions of the amendment's opponents have come to pass in any of the fourteen states where similar laws are on the books; but many insecure men still answer the facts with, Alda said, "lies, evasions, and half-truths." We should "run over [these opponents] with a political truck."

Since even men of goodwill may not understand that sexual inequality is unfair to them, too, Alan Alda recommends concerted action to organize groups of "Men for ERA" and suggests person-to-person persuasion of the corporate and legislative males who wield power.

Above all, we need men who are man enough to address women as Alda does with affection and respect. No condescension: " 'Honey,' " he said, "is an inappropriate way to start a conversation unless you are a bear talking to your lunch."

MOTHERS AND DAUGHTERS

Motherhood, the only job you can't resign, may overwhelm with responsibilities. One of the most intelligent, insightful, and entertaining treatments of the mother/daughter bind—among a spate of recent books on the subject—can be found in a candid and sometimes rueful account by a young college professor on a bicycle ride with her daughter from Paris to Rome; during the trip each learns a lot and grows up—a little. . . .

"I yawn again. Boredom is the emotion of restraint. If I drop the restraint and blurt real feelings, by design or carelessly, my daughter's safe, solid rock collapses like sawdust. That even a preoccupied mother retains this awesome power is profoundly disturbing. It's like the national nuclear arsenal: deliberate use is unthinkable. Having such power is horribly expensive. I wish it would vanish, go away. It won't. Sometimes there are accidents, leaks, explosions. Mindful of their destructiveness I watch my tongue, stifle comparisons, edit feelings, yawn."

—Margaret Logan in *Happy Endings* (Houghton Mifflin)

UNMISTAKEN IDENTITY

Wearied by friends' pressing their impressive business cards on her while she identified herself weakly with "I'm a mom," Manhattan mother Carole Gaunt decided to do something for herself and all the other self-employed mothers of the world! Last winter, she launched Mom's Business Cards, her own now-thriving enterprise.

Carole's business cards for mothers, and also grandmothers, have an apple-pie logo ("No one can ever accuse me of being subtle") or a simple MOM, plus the mother's name, address, telephone number, and an explanatory line that allows self-expression free rein. Samples: Almost a Mom, First Time Mom, Corporate Momma, Julia Child of the Peanut Butter and Jelly Set, Supermom, Domestic Engineer, Sandbox Super, Earth Mother, One-Time Mom.

A professional writer before the birth of her daughter, Abigail, a year ago, Ms. Gaunt plans widespread marketing of her morale-boosting cards. At present they may be ordered, $10 for 100 in a case, from Mom's Business Cards, 50 East Eightieth Street, NYC 10021.

Parfums Van Cleef & Arpels Paris

Lord & Taylor J.W. Robinson The Denver

Horoscope

By Maria Elise Crummere **May**

Aries: Popularity plus. **Taurus:** You come out strong. **Gemini:** A stellar month. **Cancer:** Money, money, money. **Leo:** Career zooms. **Virgo:** Eye the competition. **Libra:** Late-month victories. **Scorpio:** Invest with vigor. **Sagittarius:** Jupiter pays off. **Capricorn:** New security. **Aquarius:** Full-moon freedoms. **Pisces:** A friendship boost

Aries
MARCH 21–APRIL 20

Your ruler, Mars, now at home in Aries, insures success in whatever you begin now. Mercury will guide you till the 10th; Mars keeps you on target through the 15th; and Venus brings gratifying results on the 17th. Don't get bogged down by any unforeseen changes in plans; welcome them and use them to your advantage. The second half of the month is significant for business programs. On the 21st, a new companion offers emotional satisfaction. The new moon on the 26th is important: it provides a peaceful weekend and augers well for new ventures.

Taurus
APRIL 21–MAY 21

Aggressiveness is not one of your characteristic traits, but with your Venus in the executive sign of Aries until the 17th, you'll be more assertive than usual. The sense of urgency you feel at this time will begin to settle down by the 23rd. Review the past on the 24th. You can now expect to receive a reward—one that you've earned through a thoughtful act. The new moon on the 26th changes the rhythm and brings exciting information on the 28th. Be alert in order to deal with the strange behavior of a new friend at month's end.

Gemini
MAY 22–JUNE 21

With your Mercury in efficient Aries for the first ten days of the month, this can be a dynamic period of accomplishment for you. On full moon on the 12th, however, faulty judgment could be costly. Take care! Early on the 15th, agree to carry out an important plan. Get a new lease on the social scene on the 20th; at the same time, you could meet a talented new friend. A promise you make on the 28th could improve your financial status—if you combine tact with talent at a chance business meeting.

Cancer
JUNE 22–JULY 22

Many people don't realize that Cancer is a great money maker. Now, with Jupiter in your second house of money, concentrate all your efforts toward the business of reaping monetary returns. Since Jupiter renews authority and the will to win, you are primed for success. The period from the 3rd to the 8th is especially favorable for making career moves and for speculations of all sorts. The 13th is a day of social satisfactions. The 21st is an excellent day for selling. The new moon on the 26th is one of great personal power.

Leo
JULY 23–AUGUST 23

Jupiter has returned to your sign and puts you into the foreground on all fronts. Seek out people with connections: they will recognize your power. Pressures could arise at full moon on the 12th; don't be overwhelmed by them. Arrogant or hasty responses on the 20th could be costly. Excellent news comes on the new moon on the 26th. Sign significant papers on the 28th. The 30th should be reserved for the most important person—or project—in your life. The month ends on a high that promises to continue into next month.

Virgo
AUGUST 24–SEPTEMBER 23

Your Mercury in Fire Aries inclines you toward making changes until the 11th. Relax mid-month and enjoy reassuring returns on the 15th. The opposition on the 20th may seem rash, but it shows you how to deal with more serious competition on the 29th. Be especially careful on that day because you could fail. On the last day of the month, you'll have to act on a future plan—one that eventually will let you expand personally as well as give you new strength.

Libra
SEPTEMBER 24–OCTOBER 23

Your ruler, Venus, is out of its element in Fire Aries the first seventeen days of the month. You'll feel hassled, rushed, off your stride. Don't be surprised if you encounter resistance from creditors and business partners. Luckily, Venus changes signs on the 18th, bringing relief. On the 20th and 21st, you are on top of everything again, despite the fact that your judgment is on trial. By the 24th, you are completely organized. If you stay with the resolutions you make on the new moon on the 26th, you will win over dissenters who seemed to block your efforts.

(Continued on page 80)

You can find j'ai Osé at these fine stores:

B. Altman & Co.
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Henri Bendel
Bamberger's
Bergdorf Goodman
Bloomingdale's
Bullock's-South
Bullock's-North
Bullock's Wilshire
Burdine's
Carson Pirie Scott & Co.
Charles A. Stevens
Dayton's
Famous-Barr
Filene's
Foley's
G. Fox & Co.
Goldwater's
Guy Laroche Boutique
Garfinckel's
E. Gottschalk
Joseph Horne Co.
The J. L. Hudson Co.
Jacobson's
Jordan Marsh, Florida
Joske Brothers of San Antonio
Liberty House of Hawaii
Lord & Taylor
Maas Brothers
Macy's New York
Macy's California
Marshall Field & Co.
The May Company
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j'ai Osé
PARFUMS GUY LAROCHE PARIS

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A superb gift. A highly personal accessory.
The Parker Classic Imperial ball pen in 22K gold electroplate. $20.

HOROSCOPE

(Continued from page 78)

Scorpio
OCTOBER 24–NOVEMBER 22

Your ruler, Mars, in Fire Aries until the 15th, favors investments made with work partners. Trust the valued advice of a friend at this time. The 10th is sign-up time. Slow down at full moon on the 12th. On the 20th, you meet with competitive attitudes that could trigger impatience and distract you from important possibilities on the 24th, 25th, and 26th. You'll need all of your energy and shrewdness to make decisions at new moon on the 26th. This is a productive season; use foresight to consolidate your power. What you do this month counts!

Sagittarius
NOVEMBER 23–DECEMBER 21

Jupiter, your ruler, has returned to Fire Leo, restoring you to a more "together" state. Now, you can reevaluate and reaffirm your prerogatives. At full moon on the 12th, you may resist suggestions that you enter into a new venture. You may even resist two friends on the 20th; this could be a wasted opportunity, however. The new moon on the 26th presents a wonderful idea from a source that can market and publicize your talents. Having Jupiter in a powerful Fire sign is easily the best planetary development you have had for years; make it pay off!

Capricorn
DECEMBER 22–JANUARY 20

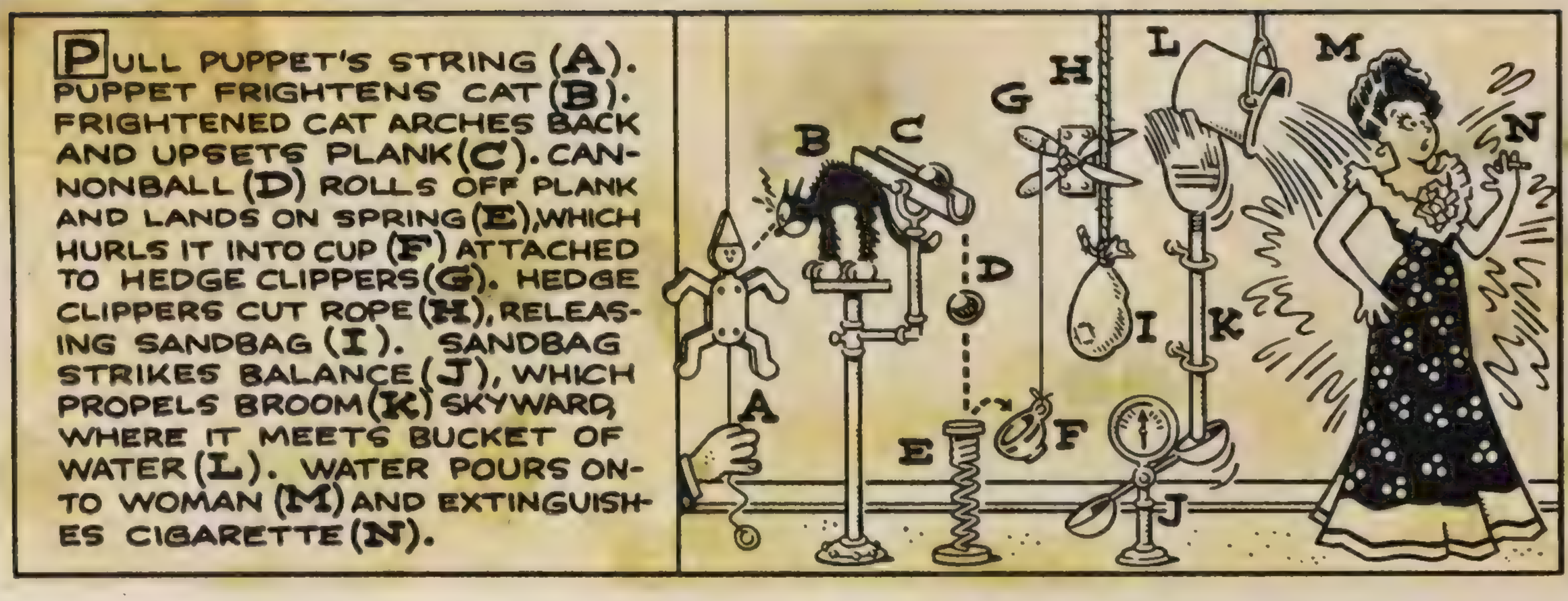
Your ruler, Saturn, in hard-working Virgo, guarantees your security for the next two years. The period from the 11th to the 17th is extra-bonus time—because Mercury (ruling good news), Mars (ruling action), and Venus (ruling love and money) are all in Earth Taurus to further endorse your accomplishments. With Jupiter working in the background, your friends will support you, too. Someone who loves you rewards you on the 24th.

Aquarius
JANUARY 21–FEBRUARY 18

Uranus, your ruler, holds forth in powerful Scorpio and tests you the first part of the month. You won't be free to make choices or to project your own ideas until after full moon on the 12th. The new moon on the 26th brings intriguing proposals and ushers in busy times. Jupiter, in your house of marriage, puts you in touch with people who can give you a new start. This could be a good time to go into a business.

Pisces
FEBRUARY 19–MARCH 20

On the 3rd, Mars (ruling energy) stimulates your ruler, Neptune, in a way that helps you to realize a cherished goal. You will be elated on the 9th and 10th by an opportunity that comes from an unexpected source. In the background, a secret ally has found a new friend who can revitalize your talents, efforts, and plans. This boost could make a dream come true. Expect money to come from a new direction.



In 1908, Professor Swallon proved that for every action there is an equal and opposite reaction.



You've come a long way, baby.

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Slimmer than the fat cigarettes men smoke.



15 mg "tar," 0.9 mg nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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Coming in like a sirocco wind from Cutex are
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We're not saying they'll lead to a Sahara romance.
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From sensible

Your most valuable asset is your face. Protect it. With Lancôme's Bienfait du Matin.

A moisturizer so light, it disappears almost instantly. So efficient, it protects all day.

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With shades to enhance every skin type and tone. From Naturel to new Ambré.

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The very latest word in beautiful lips. Lancôme's Le Stylo Shining LipColour. It glides on sheer and shimmering with the sweep of a wand.

The sculptured tip outlines even while it colors. So simple. So beautiful. So today.

Teach your lips a romantic new language. Le Stylo Shining LipColour.

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LANCÔME
PARIS

THE GENTLE WAY TO UNDRESS A NAIL.



LOTION POLISH REMOVER BY VASELINE® INTENSIVE CARE®
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You'll notice at once how silky Lotion Polish Remover feels. That's because this rich blue lotion is especially formulated to be extra-gentle. To leave your cuticles soft and pliable. And your nails pink, clean and gleaming, with no dry white residue or yellowing. (For best results, use tissues, not cotton balls.)

In almost no time they're ready for a new coat of polish. Or pretty enough to go naked. There's a delicate fragrance, too, to make a humdrum task that much more pleasant.

So if you care enough about your hands to smoothe them with lotion, you'll care enough about your nails to undress them with Lotion Polish Remover by Vaseline Intensive Care.

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FREE LOTION POLISH REMOVER OFFER,
P.O. Box 2003-MA, Jefferson City, Mo. 65102

YOUR LETTERS

(Continued from page 20)

Where to find firewater

I enjoyed Barbara Ensrud's article on liqueurs in the February Vogue ("After dinner—little luxuries: the good-life drinks"), and thought she'd like to know the name of the green "firewater" consumed in the Val d'Aosta—Genepy. I traveled there with a ski club six years ago and when we asked for after dinner drink suggestions in our hotel, Genepy was suggested. A lot of it was consumed in the week we were there, some, perhaps, in the same little inn to which she referred. I have never seen it outside the Aosta area, not even on the other side of Mt. Blanc.

One firm that produces it is St. Roch (I have one of their "souvenir" ashtrays) and another is Laurent Ottoz, St. Christophe, Vallee d'Aoste, Italie.

David McClumpha
Selkirk, NY

February pan . . . and fan

I have just finished perusing the February 1979 issue of Vogue and I wonder when you will come to the realization that American girls and women *do not* spend the greater part of their lives in discos. Rather, they are in offices, homes (with children), traveling, etc.

A skirt that is slit to the hip and a blouse slit to the navel just isn't practical. A woman looks like an accident about to happen. Husbands don't feel comfortable with a wife who looks like a hooker. In the bedroom it might be fun, but dinner in a public place?

Keep in mind the fact that tall, leggy girls are lovely to look at, but they are not the average girl, who is more likely to be a bit shorter and rounder.

Cecilia B. Thuis
Denver, CO

So often as I read my monthly Vogue, I am tempted to write a note of appreciation for an article I've read. Frankly, I think some of the finest writing being done today is in Vogue. This month (February), I especially have enjoyed the humor in the articles by Frances Weaver ("How to look like a sport without actually being one") and Jill Robinson ("Key West: Fantasy Island U.S.A."). From both a visual and literary standpoint, Vogue is a pleasure to receive.

Patricia A. Condon
Providence, RI

Alone with Vanderbilt

Hosannas to Gloria Vanderbilt ("Loneliness can bring you the freedom to discover yourself," February 1979) for stating so well that being alone and loneliness are not congruent. Indeed, one can be the loneliest in a crowd, group, or gathering. Often in these settings, others are rambling on about inconsequentials or things about which we have minimal interest. The contrast of their concerns with our own can induce loneliness easier than being alone can.

When you are alone, you are in the very best company imaginable—yourself. At that time, you can savor your achievements, analyze your agonies, and plan future strategies. It is then that we grow and mature and understand our human condition.

Joan Mary Macey
Binghamton, NY

If you think all moisturizers put moisture in your skin, you think wrong!

The purpose of most moisturizers is to seal in moisture (temporarily) after it's already there.

Two sources (and only two) are truly intended to give you the moisture your skin needs to fight the never-ending battle of wrinkles. And to keep you looking dewy-fresh and, hopefully, years younger than your birth certificate says you are.

Your first source of skin moisture is diet. The good (we trust) food you eat plus what you drink helps you maintain that all-important 60% water balance skin needs.

Your only other route to vital moisture is through absorption. And unless you live in a year-round mist (Scotland) you need a really super-adequate way to achieve this moisture absorption.

Introducing the Evian Mineral Water Spray, the legendary moisture-giver from the French Alps.

Its form (so beloved by French women): a fine mist (Brumisateur) of millions of micro-drops. Each drop, the right size for easy absorption by your skin.

Be aware too, of the absolute purity of the Evian Spray. The virgin rain and snow of the French Alps, filtered for decades through thousands of feet of rocks and glacial sand to a pure, clear spring of mineral water: The Evian Spa.

From The Evian Spa to the Evian Spray with nothing added. Evian is naturally pure, not purified.

(Tap water, of course, is the exact opposite. Plus tap water, with its chlorines and sulphates, can irritate. Give you that dry, "stretched" feeling that leads, little by little, day by day, to tiny lines, to wrinkling.)

For years, of course, French women (and many, many American make-up experts) have employed and enjoyed the Evian "bonus," its uncanny ability to "bring up" and set the most intricate and delicate lip, eye, and cheek colors.

Evian's simplicity and portability of use makes it, perhaps the only skin treatment you can apply and benefit from a dozen times a day.

The 14 oz. Evian Brumisateur is $8.50. The 5 oz., $5.50.

At prices like these, this pure, simple mineral water had better be the really right way to put moisture in your skin.

Unless a million French women are wrong, it really is.



Available at Saks Fifth Avenue, Neiman-Marcus, I. Magnin and other fine stores.

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At Pantene, we approach beautiful hair scientifically. We take the years to research and develop every product. Because Pantene® is a part of Hoffmann-LaRoche, Inc., one of the world's largest laboratories devoted to good health.

We start with problems you can't avoid. Dirt, grime, pollutants—they're all waiting to nest in your hair.

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Now, it's rare hair that has every problem. But even more rare is the hair with none. You won't need every Pantene product, but the right Pantene regimen can correct, protect and maintain your hair so that it always looks healthy.

Shampoos. Shampoo de Pantene. There's one for Dry, Oily or Normal hair. Thickening Shampoo de Pantene is for fine hair and Vitamin Moisturizing Shampoo de Pantene is for hair that's chemically or mechanically damaged.

Conditioners. Creme Conditioner de Pantene is the great un-tangler. Treatment de Pantene is the intensive conditioner that gives visible results in 60 seconds. Heat Solution de Pantene protects your hair from the sun, blow dryers and all heat appliances. Vitamin Moisturizer de Pantene is for chemically and mechanically damaged hair.

Setting Lotion de Pantene. There's Firm Hold and Extra Firm Hold. Both style to last for days. Hot Set de Pantene is for styling with hot curlers or blow dryers.

Hair Spray de Pantene. Natural or Firm Hold both have a sunscreen and an odor-counteracting system.

That's Pantene. A total health care program, scientifically developed, to give your hair the beautiful look of good health.

It's available at fine drug and department stores. Or write for the special Pantene booklet that helps you select the kind of program that your kind of hair needs.

Remember, if you can't do a thing with your hair, chances are Pantene can.



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LANVIN
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New Bath Time Luxury: The Arpège Coffret

For the first time, an entire bath line inspired by the celebrated Jeanne Lanvin and in the great tradition of Paris-in-the-Thirties. Among the pleasures *pour le bain:* a luxurious black and gold gift set designed expressly to hold three pure Art Deco style bottles, including discreetly-scented shower gel, deep-scented bath oil, and for a final indulgence, A Veil of Arpège body lotion. These, as well as milk bath, talc, perfumed soap and dusting powder, may also be purchased individually, every item imbued with the incomparable Arpège fragrance.



Arpège at Bath Time: a gift coffret of bath oil, A Veil of Arpège and shower gel.



Talking about... Art

Coming to America: secrets of the Cyclades





By Barbara Rose

This summer (from May 20-September 3), the National Gallery of Art in Washington has a double first: 166 objects from the Cycladic islands that constitute both the first exhibition of these mysterious marble figures (predominantly produced during the third millennium) ever to leave Greece and the first U.S. exhibition ever of antiquities loaned from Greece.

Drawn from the N.P. Goulandris Collection, *Cycladic Art: Ancient Sculpture and Ceramics of the Aegean – 3500-1500 B.C.*, brings to America the art of an island culture contemporary with Egyptian, Phoenician, and Minoan civilizations. The streamlined, refined carvings that inspired modern sculptors like Brancusi and Picasso have a distinctly modern look, even though they were made with rudimentary tools. Simplifying the human body, reducing it to its essential lines, the Cycladic sculptor worked his stone as a monolith.

All the enigmatic male and female figures are made of the same coarse-grained white marble as the stone vases produced by the people of the ancient Aegean Islands. Apparently, this type of marble was abundant, especially on the islands of Paros and Naxos, where many of the figures have been found. We know almost nothing about the people who produced these sculptures except that they were renowned as sailors and feared as pirates. No written records survive from the Cycladic period; therefore, any conclusions drawn about the meaning of the evocative marble figurines is purely hypothetical.

A number of different interpretations have been offered of the Cycladic figurines, which are among the most prized rare objects produced in antiquity. Since the figures have been found in graves, they are obviously part of a funerary cult. It is possible that, like the Chinese clay horseman recently discovered, the sculptures were meant to assist the dead in the hereafter. Other interpretations of the figurines have also been suggested: one is that they were destined to satisfy the sexual needs of the dead in the next world. And some believe that they were substitutes for human sacrifices or were totems of revered ancestors, or even toys for the dead to play with.

A leading view is that the figures depict gods. The position of the arms below the chest suggests that they represent the Great Mother, or perhaps divine protectors of dead during their journey to the next world. However, no interpretation is very conclusive, since the majority of Cycladic graves do not contain figurines and no one has been able to deduce exactly what the purpose of such anthropomorphic grave gods might have been. Until a convincing theory has evolved, the Cycladic idols belong in a class with the giant heads of Easter Island and the lost civilization of Atlantis, among man's greatest mysteries.

Oldest Greek art, inspiration of modern sculptors

The exhibition of Cycladic art is one of three shows of Greek antiquities that are planned to come to the United States in the near future. However, in Greece, controversy regarding two of these shows has arisen. Many Greeks, remembering what happened when Lord Elgin carried off the Parthenon Marbles, are afraid to permit their precious heritage to leave the country.

Because the Goulandris Collection of Cycladic Art is a private collection and not a government venture, permission was granted to its owners to lend it to the National Gallery. Dolly Goulandris, who formed the collection with her husband, is determined to have the works returned to Greece immediately after the exhibition to prove that Greek antiquities *can* be exhibited abroad, as a way of enhancing Greek prestige, and be returned unharmed to the Greek people.

Dolly and her husband, both natives of the Aegean Islands where the Cycladic culture flourished, became interested in acquiring the sculptures, which are destined to be given to a museum in Greece eventually, in the early 'sixties. Through the late John Papadimitriou, general director of antiquities at the time, they began their world-famous collection.



Top left and above: Ancient white-marble figures, 3500-1500 B.C., from Greek Cycladic islands, part of N.P. Goulandris collection to be seen in Washington, DC; left, one modern echo: "The Kiss," 1908 stone sculpture by Constantin Brancusi; Louise and Walter Arensberg collection, Philadelphia Museum of Art (photograph, courtesy museum)

For Mrs. Goulandris, the collection has a special meaning because it relates the earliest Greek art to the most contemporary, modern sculpture, which she also admires. Her personal involvement has made it possible for these extraordinary objects to delight an American public better acquainted with the modern forms inspired by Cycladic art than with the original objects themselves. The objects' timeless purity, first noticed by Plato, who denounced the art of his own classical period as too naturalistic, can now be fully appreciated by eyes accustomed to the idealization and simplification of modern art. *(Continued on page 95)*

For the woman
who's ready
to start something.
Parfum Tatiana.

tatiana

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Parfum Tatiana. Handle with flair.

HAIRCOLOR TODAY. There's never



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"I had some pretty strange notions about haircoloring. I was afraid it would be too 'obvious'. I was sure it wouldn't look natural. But now that I did it, I feel prettier. Younger. Even a little sexier. And I can't imagine why I waited so long.

It's a whole lot subtler: I was afraid of a drastic color like my friend's mother had years ago. But haircoloring today is softer. Subtler. More natural-looking. And you can tell what shade you'll end up with just by following the color charts on the packages.

It's a whole lot simpler: You'd be amazed how easy it can be. There are no surprises. And the whole thing takes just one simple step.

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It's a whole lot more 'me': I always thought coloring my hair would make me feel self-conscious—like I was trying to be somebody else. But I feel more like *me* now than ever—only prettier."

She got her beautiful look with Miss Clairol.® But we make lots of ways to give you yours. To find out which haircoloring would be best for you, send for our free booklet. Write to: Clairol Inc., P.O. Box 5229, Kankakee, Illinois 60901.

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Tropical Deluxe. Get it dark, get it fast with the Tropical "Deluxe." For skin that only grows sleeker the more sun it gets.

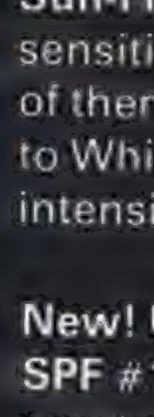
The Oil SPF #2. If your skin loves the sun, and only rarely burns.

Gelée SPF #4. The classic orange gel. If you tan easily but sometimes burn. Keep soft and silky while turning golden bronze.

The White Crème SPF #6. If you tend to burn first, tan later. This non-oily crème disappears into the skin; leaves skin soft, supple.

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Après le Soleil Lotion. A tan is thirsty for moisturizers and lubricants. Helps prevent flaking and peeling.

*Proposed Government regulations limit package labelling to a maximum of SPF #15

Talking about... Art

(Continued from page 90)

"Prices of Tiffany lamps skyrocket, his paintings gain fame"

Tiffany as painter

While auction prices for the stained-glass lamps of American Art Nouveau designer Louis Comfort Tiffany skyrocket, Tiffany's lesser-known paintings are gaining new prominence. This month, the Grey Art Gallery of New York University exhibits seventy paintings, watercolors, oils, pastels, drawings, and related studies by Tiffany for a variety of genre scenes, landscapes, figures, and still life. It is the first full-scale retrospective of Tiffany's long, productive career as a painter from the 1860s until his death in 1933.



"Oriental Street Scene," by Louis Comfort Tiffany, from Lillian Nassau, New York City

Attracted to the picturesque Oriental bazaar scenes popular in the late nineteenth century, Tiffany also was influenced by the landscapes of Corot and his own travel photographs (which are also on display). By focusing on this relatively unknown aspect of the great designer's work, the Grey Art Gallery show reveals that Tiffany was a man of many talents, a considerable painter as well as a great craftsman. Once again, the imagination of Grey Art Gallery director Robert Littman in mounting this show shames a lot of bigger and better-endowed institutions.

Art Inc.

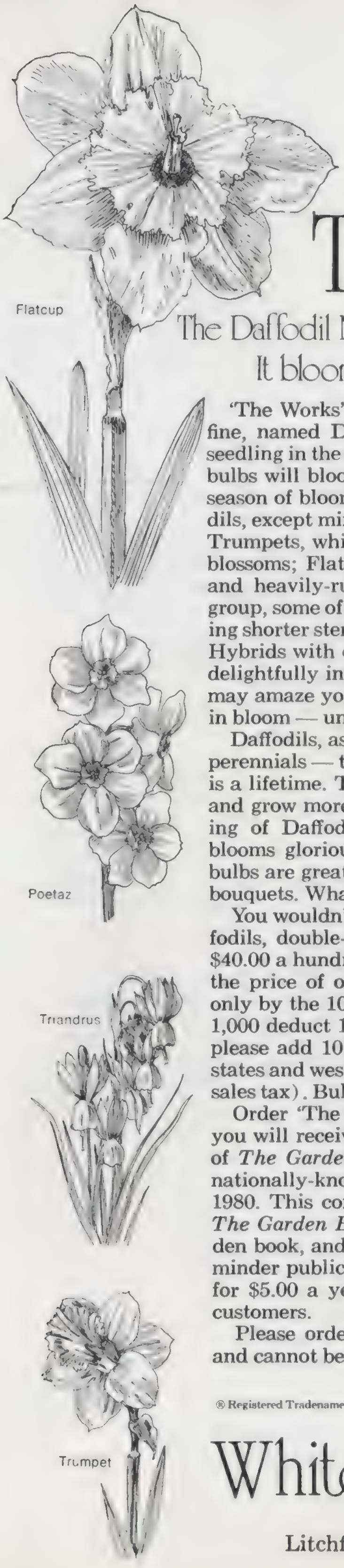
No one doubts corporate support has been important to American art. The emergence of corporations as major art patrons in the last decade has caused a debate over whether business should have such a controlling interest in determining what art will be bought and exhibited. The controversy is sure to continue; but, in the meantime, an exhibition of "American Paintings from Corporate Collections" opening at the Montgomery Museum of Fine Arts in Alabama permits us to evaluate exactly how good corporate collections are. The result, not surprisingly, is that the quality of the collection depends on the quality of the advisor.

The general level of the exhibition is high because the show was put together by Walter Hopps (long known as the fastest eye in the art world), and considerable critical discrimination has been exercised. The variety of corporate patronage is wide — from nineteenth-century Hudson River landscape painting to the contemporary California School. Since it seems to be here to stay, one can only hope that corporate patronage becomes increasingly a matter of professional connoisseurship, in which case it will deserve to be considered a genuine cultural contribution.

CRAFTSWOMEN

Several new books dealing with the arts and crafts of the United States and Britain feature the contribution of women to this area. *Artists in Aprons* (Dutton), a survey of folk art by American women by C. Kurt Dewhurst, Betty MacDowell, and Marcia MacDowell, is a lively and comprehensive study of the art of American women during the Colonial period and of the later works by untutored women folk artists. *Arts and Crafts in Britain and America* (Rizzoli), by Isabel Anscombe and Charlotte Gere, is a general study of the renewal of handcraft during the early machine age. It includes a handy chronology with some beautiful reproductions but ignores the considerable contribution of women to this development. Of far greater interest, and a much more original and scholarly book as well, is the provocative *Women of the Arts and Crafts Movement, 1870-1914* (Pantheon), by Anthea Callen. Putting embroidery, lace-making, sewing, and other traditionally female activities into a general perspective, the author finds outstanding Art Nouveau pieces by such unknown artists as Eliza Simmance, Florence E. Lewis, and Louisa Davis. Part of the effort among women art historians is to revise an art history written by men, and this book brings really new insights to its subject.

(Continued on page 96)



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Daffodils, as you may know, are *nearly indestructible* perennials — they seem to last as long as Peonies, which is a lifetime. They bloom sensationally the first spring, and grow more beautiful each year thereafter. A planting of Daffodils naturalized here 44 years ago still blooms gloriously, but is now more extensive, for the bulbs are great self-propagators. Pick blooms for indoor bouquets. What more could one ask?

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Talking about... Art

(Continued from page 95)

GREAT BIG STILL LIFE

In the 'sixties, large-scale abstract painting dominated the art scene; now it seems that the idea of bigness is having its day in other styles and other media. First we had *Great Big Drawings,* an exhibition of large scale works at P.S. 1. Next month, *The Big Still Life,* a show originally organized by the Allan Frumkin Gallery, is on view at Boston University. A dramatic departure from our traditional idea of still life and intimate domestic scenes, the works in the exhibition, done by such well-known artists as Fernando Botero and Alfred Leslie as well as such relatively unknown artists as Theodore Manolides and James Valerio, have the kind of visual punch we associate with public art.

Part of the general revival of representational styles we are experiencing, *The Big Still Life* examines the possibility of once more using the entire panoply of illusionistic devices — cast shadows, perspective, finely drawn detail — that modernism rejected long ago. Some of the works show an acquaintance with recent abstract styles but others seem more indebted to Dutch still-life painting of the seventeenth century, the great age of the still life.



Oversized still life, "Television Moon," by Alfred Leslie, oil on canvas, is 72 x 84 inches; from Allan Frumkin Gallery, New York City

All in all, the show is a gratifying spectacle — another indication that visually rich "maximal" art is replacing the emptied-out minimal styles of the 'sixties. Moreover, there is no question that this is art *not* everybody can do. Separating the artists from the audience is news. This show, where a lot of flamboyant talent is displayed, is another indication of a line between those who make and those who appreciate.

Fragonard at the Frick

Through June 3, an exhibition in New York of "Drawings by Fragonard in North American Collections," an exception to The Frick Collection's policy of showing only its permanent collection, is a show that offers opportunity for viewers to compare other Fragonard drawings with the series of drawings owned by the Frick, "The Progress of Love," considered among Fragonard's greatest masterpieces.

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Hair Now

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The small gomina'd head . . . four ways. 1. Short hair slicked back off the brow at Carita—and a really sharp cut! 2. Jean Louis David's small-head look, cut with a razor. 3. This year's version of the flower-pinned chignon—gel-slicked for a real shining look. 4. One of the first gel users, a Vogue staffer—pictured here the way she usually wears her terrific short boy-cut—slicked back with gel.

Where to find gomina: Gerard Bollei (115 E. 57 St., NYC) has the real thing—fresh from Milan. Michael Mazzei, of Nubest & Co., gets his—Roger & Gallet's Tenax—in Paris. Nubest's address is 1482 Northern Blvd., Manhasset, NY. At Nardi (143 W. 57 St., NYC), they use an oil—ultralight, ungreasy, imported from Italy. Fixateur Vegetal is René Furterer's hair slicker. At Saks Fifth Avenue. And in the gomina/hair conditioner category: Alberto VO5.



We asked Michael Mazzei, of Nubest & Co., how gomina is done: "Work gel through wet hair with fingers, *left*; take short fluffing strokes. Use hands to lift, wave. Let gel dry for a shiny, wet look that lasts—which makes this a perfect beach look, too.



PARIS/MILAN

Shorter, sleeker, snappier . . . are this season's words for hair. As is "bangs"—straight, thick, brow-length ones. Seen at the Paris/Milan collections, at lots of houses—hair blunt-cut to the jaw, with full, fringy bangs (very Chinese in feeling—and very appealing). Directly above, a glimpse of that look, as seen on a Dior model, putting on last-minute makeup backstage before the show. Top right: In the same mood, the Galitzine wig (sometimes it appeared ribbon-tied at the crown). Below right: Valentino's side-chignoned hair, with a small hat, big ornament—the hair accessory is important—keep your eye on great-looking ones this summer!





SUMMER '79



When star makeup man Ugo Ghirardi breezed into town not long ago for the Krizia show, we asked him to forecast his summer hair looks for us. "If you have straight hair, bangs are a great look—thick, full—with short hair, cut blunt to the jaw." (His sketch, *far right*.) If you have curly hair, says Ugo, never straighten it. But straight hair? It could go slightly curly.

At Puccio & Franco Ugo's new permanent—put up on bamboo-like wooden rollers, *sketched above*, two inches in diameter—gives soft, easy curl. What about evening looks? "Do something!" says Ugo. Use ornaments—be sure you can see them. His favorite P.M. look: French-rolled hair, *sketched above*, updated with bangs, large rhinestone hair pins. Twist in lots—all along the roll.


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Add a touch of color. It may be just the touch you need.

CLAIROL AT YOUR SALON.

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Hair Now

from a basic good look to simply great style—hair and makeup pros show how...

When Dallas-based model Tisa Lawrence (see her fresh-scrubbed "before" look, **1)** decided on trying a NY commuter-career, first go-sees were to agency and photography pros to discuss the looks that would launch her modeling career—successfully. The upshot: Tisa needed a change in makeup—more sophisticated, less girlish—and a new hairstyle. Tisa, who had lived with long hair for years and, off-camera, wore it braided to the side, didn't want to take the big step—not yet. At NY's Bergdorf Goodman, hair expert Suga suggested Tisa go shorter by inches only, to give her hair the thing it needed—blunt-cut shaping with slight layering (more control), but not change Tisa's simple, straight-hair long style. The reason for retaining length: the movement created by the swing of her hair—flattering to any woman but especially to a model whose hair creates her style, contributes so much to a photograph's mood. All this is decided during consultation **(2)**—most important part of any good cutting session. **3.** Suga scissors off about seven inches in back, goes shorter (for softness) around the face, and gives Tisa something she never had before: bangs. **4.** Real versatility—Tisa's hair swept in a French roll. **5.** Then, it's on to Alberto Fava for a new makeup: defined line, more vibrant color, unheavy-handed, for a natural look. **6. & 7.** More look-changes: chignon-knotted, with bangs; loose, wavy, long. Says Tisa, "I've never had a better haircut in my life!"



Gadgets are everywhere in our lives. But some days we are lucky and come across really terrific ones. In this case, three: the ultra-light (nine ounces), ultra-small (five inches) Mini Mini Gotcha Gun hair dryer from Norelco, *above*; and (not shown) two from Gillette, their Supercurl Compact curling wand, which fits in a purse, and their 1200-watt Promax Compact power dryer.

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Next, apply the Elancyl massage cream after you are dry. It also contains extract of ivy and acts as an exquisite supplement to the massage.

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Why the Elancyl glove works so well.



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There, technologists spent months of research and testing to create the now famous Elancyl massage glove.

This supple rubber glove is designed with rows of alternating escape valves and nodules.

The escape valves allow the Elancyl soap to lather your skin.

And the nodules are specially constructed in both round and mini-suction cup shapes, a combination that affords you the maximum benefits of a massage.

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Since the Laboratoires Ducray are specialists in phytochemistry—the chemistry of plants—it is not surprising they were drawn to one species in particular: Hedera helix, or ivy.

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The price of French experience: $16.50

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YOUR WELL-BEING

Your moods: extreme highs and lows may signal stress in your life

Study of your life pattern can bring understanding, help you to control your ups and downs

By Barbara Lang Stern

"Don't get so excited . . . don't get depressed . . . *take it easy!*"

If you're a person who has intense reactions, or moods that swing from high highs to deep lows, you've probably had a lifetime of people advising you to calm down.

Maybe you wanted to say, "Wait a minute, this is the way I am. Stop trying to change me into someone I'm not!" Or perhaps you've wished you could understand more about some of your ups and downs. Where do they come from? How "normal" or common are they? And what might you do if you'd like to smooth them out a bit?

"There is an inherited tendency in some people to lability [changeability] of mood," says Ronald R. Fieve, M.D., professor of clinical psychiatry at Columbia University College of Physicians and Surgeons. "Consistent and severe moodiness in the clinical psychiatric sense of the word implies that the mood switches for no apparent external or psychological reason. In other words, the person is up one day or week and down the next *without* being able to relate the change to any particular stress or event."

In his fascinating book, *Moodswing* (Bantam Books), Dr. Fieve describes average people and well-known public figures in the arts, politics, and business who have experienced various degrees and kinds of mood disorder. They may go through recurrent depressions, one-way "highs," or full manic-depressive cycles—climbing to peaks of wild elation and unstoppable activity that can become irrational and psychotic; and then sliding down through confused periods of withdrawal, loss of energy, lethargy, depression, and suicidal despair.

For decades, the treatment of such patients relied mainly on traditional psychoanalytic "talk therapy," or electro-shock treatment and hospitalization for severe cases. Recognizing the fruitlessness of these approaches, Dr. Fieve began to investigate the effectiveness of newly discovered drugs for correcting what was apparently an imbalance in the body's metabolism. His work demonstrated that the reason for major mood disorders is *chemical,* not psychological, and led to Dr. Fieve's pioneering the use of lithium in America.

"The lithium breakthrough . . . has clarified the fact that major mood disorders—which may at times be advantageous and productive—are stabilized by a simple, naturally occurring substance," writes Dr. Fieve in *Moodswing*. "Furthermore, findings point to the fact that mania and mental depression must be due to biochemical causes handed down through the genes, since they are correctable so rapidly by chemical rather than talking therapy."

But what of mood fluctuations that are less extreme? What does it mean if you simply overreact at times to good and bad events in your life?

"First of all, this behavior is so widespread that it can really be considered normal in the population," says Dr. Fieve. "Some people *have* big reactions to events. A person's genetic endowment may be such that a given stress produces a greater depression, elation, sense of euphoria in this individual than it does in the next. In a sense, you're talking about degrees. Within a certain range, a person's responses can be considered normal. There would then be borderline abnormal, and eventually, pathological. I believe that people who are comfortable with their emotional lability absolutely should not be tampered with.

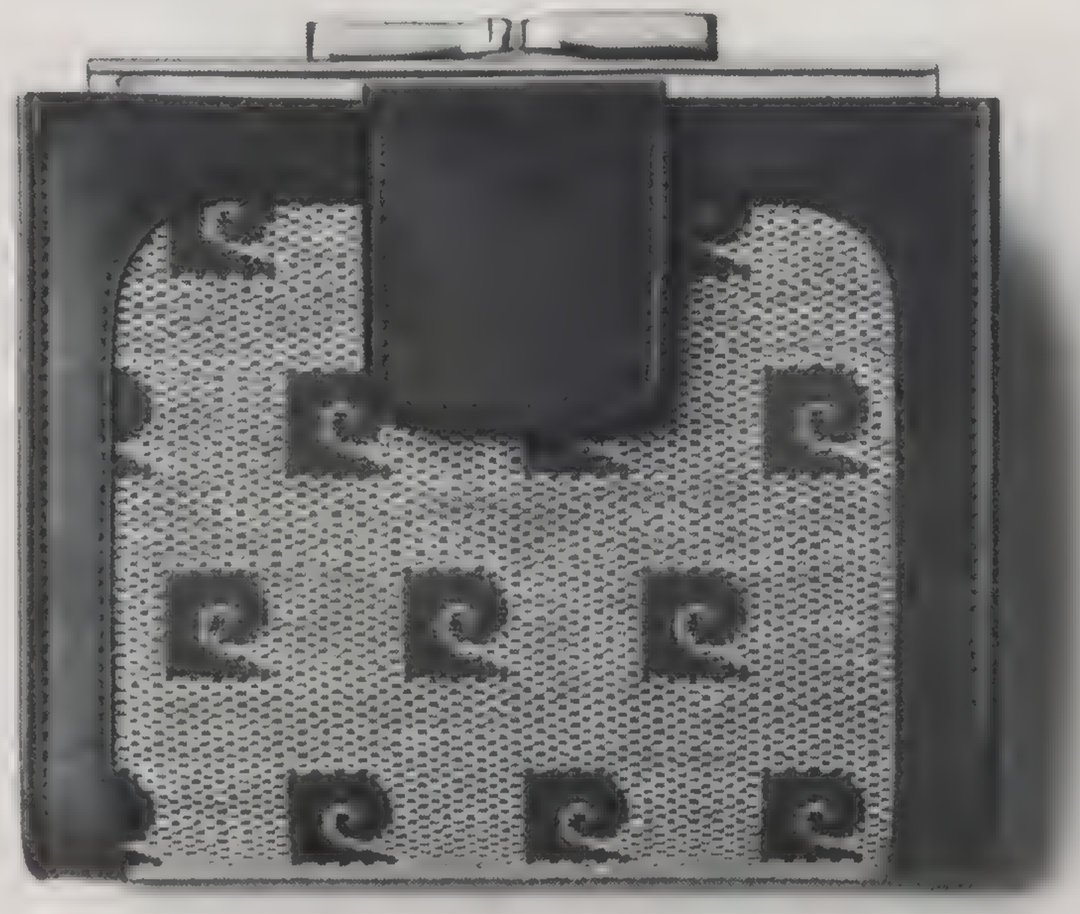
"However, if someone is distressed about being emotionally volatile, or if her moods are harmful to herself or others, then I'd try to determine whether a specific psychological or physiological situation might be causing or compounding the mood problem, using the questions that follow."

- Is there a specific and identifiable stress in her personal or business life? Many people experience a "short fuse" when, for instance, they're about to lose a loved one, a job, or when something is causing them a lot of anxiety.
- Is this person on pills—especially diet pills—or developing an alcohol problem, which is a major cause for depression?
- Is she prone to moodiness at the time of the menstrual cycle?
- Is this person going through the change of life? Periods we call life crises—adolescence, pregnancy, postpartum, and menopause—involve major hormonal changes in women that are reflected in major mood changes.
- Is excessive intake of caffeine and/or nicotine jolting the physical system and mood?
- Is there the problem of malnourishment because of poor eating habits and starvation diets?
- Is there a regular exercise program, which is a tension-relieving device as well as a way of keeping the body in good physical health?
- Is there a living routine that encourages the body to establish a stable physiological schedule, including normal sleep patterns? Or does this person party all night or suffer jet lag too frequently?

A review of these questions may suggest either changes that you can make in your own life style or professional advice that you may want to seek. ▽

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I love to do.
CIE is me."
—Candice Bergen



Fashion Q & A

How to look better in the new slim skirts . . . what to look for in a bathing suit if you've had a mastectomy

Q **I've read that skirts for summer will be slimmer, straighter, and shorter. This is a bit of a problem for me, as I generally have a good figure—but I do have large hips. What skirt would you suggest for summer?**

A We think one of the most flattering slimmer skirts for your type of figure is the wrap skirt. You can find them absolutely straight, yet there's plenty of room for walking . . . and when you sit, they won't bag. The trick, however, is to sit down in this type of skirt when you try it on to make sure there is enough of a wrapover—so you're always comfortable, either sitting or standing.

Another good choice is a soft easy skirt that's still narrow. It could have a stitched pleated hipline. This type of detail makes your hips look smaller.

Remember, regardless of what type of skirt you wear, when you add a jacket—be sure it ends below the hips.

Q **Tennis is my favorite sport. But my figure is such that I really don't feel comfortable in the traditional tennis shorts. Have designers come up with a solution?**

A One of the best-looking tennis outfits that we have seen in the market for this problem is David Crystal's CPS. It's two parts—a classic cotton lisle shirt that doesn't cling and has a button front . . . but the big news and the best part is the longer length tennis skirt. It's sixteen inches from the waist and hits your leg a few inches above your knee.

Q **I recently had a modified radical mastectomy. Now, as I look to summer, what type of swimsuit would you advise? I am in my early thirties and wear a size 10.**

A We took your question to the owners of a unique shop in New York called Regenesis, at 18 East Fifty-third Street, which specializes in clothes for women who have had mastectomies. It started in 1972. Their own line of clothing called "Sea Shells" features a new line of bathing suits each year.

Chandra Goel and Herta Eisenstadter, co-owners of Regenesis, say there are a few pointers you should keep in mind:

First, pick a swimsuit cut slightly higher under the arm. This does not mean you must forego fashion. The stylish one-shoulder suit can be very attractive on a woman who has had a mastectomy. As Ms. Eisenstadter says, "a high-cut suit need not look surgical."

Over at Bloomingdale's, Danskin's tank suit with a high-cut armhole—that is priced around $20—is a best seller. According to Judy Krull, the store's At Your Service Director, "It is liked by young women who have had mastectomies, because it has a U-neckline and wide shoulder straps which allow you to wear a bra."

Secondly, and this is the best news for young women interested in fashion, you need not wear a swimsuit designed specifically for mastectomies. Any bathing suit that has built-in cups can be adjusted, with pockets, to accommodate your form. These pockets are available in most bra/lingerie departments and are easily sewn into the swimsuit. Even a bikini, if the bottom is cut large enough to attractively balance out the material on top, can be worn in this manner.



Left to right: two-piece blouson by Elisabeth Stewart, Danskin's wrap tank, maillot by Sinclair, Sea Shells' one-shoulder suit

If you are not comfortable with the idea of built-in cups, you can wear your own form and bra under any swimsuit that is lined and that drapes loosely on top, such as a blouson.

Most important, remember that you need not look or feel older than you are in a swimsuit. "Don't settle for styles that make you unhappy," advises Ms. Eisenstadter, "because today it is not necessary. You might have to compromise a little, but you shouldn't settle for things that aren't you."

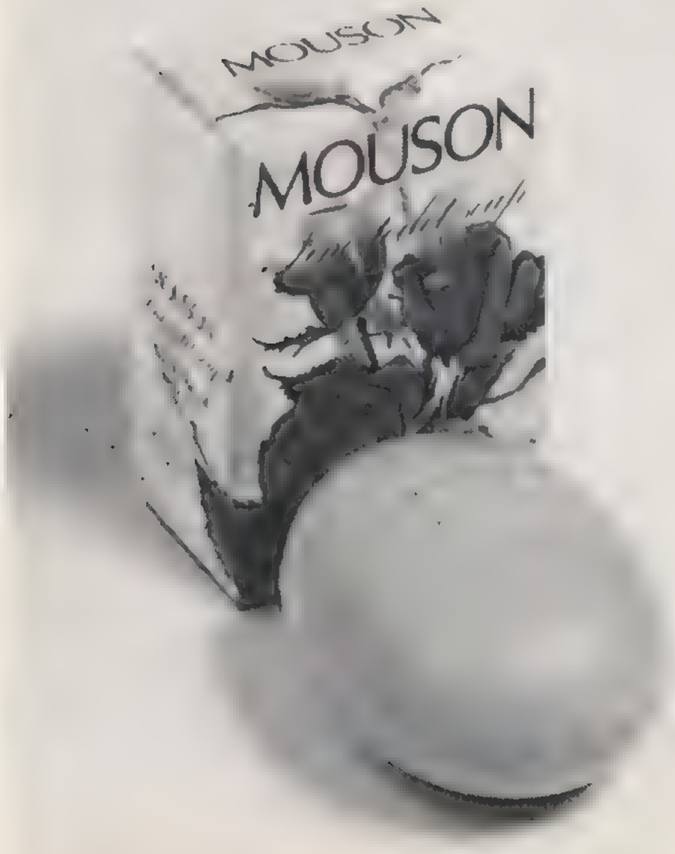
Besides Sea Shells, swimwear houses that feature styles for this problem include: Sandcastle, Gabar, Elisabeth Stewart, Roxanne, and Sinclair.

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The spirit of the Czar lives on.

It was the time of "War and Peace." "The Nutcracker Suite." Of Tolstoy and Dostoevsky.

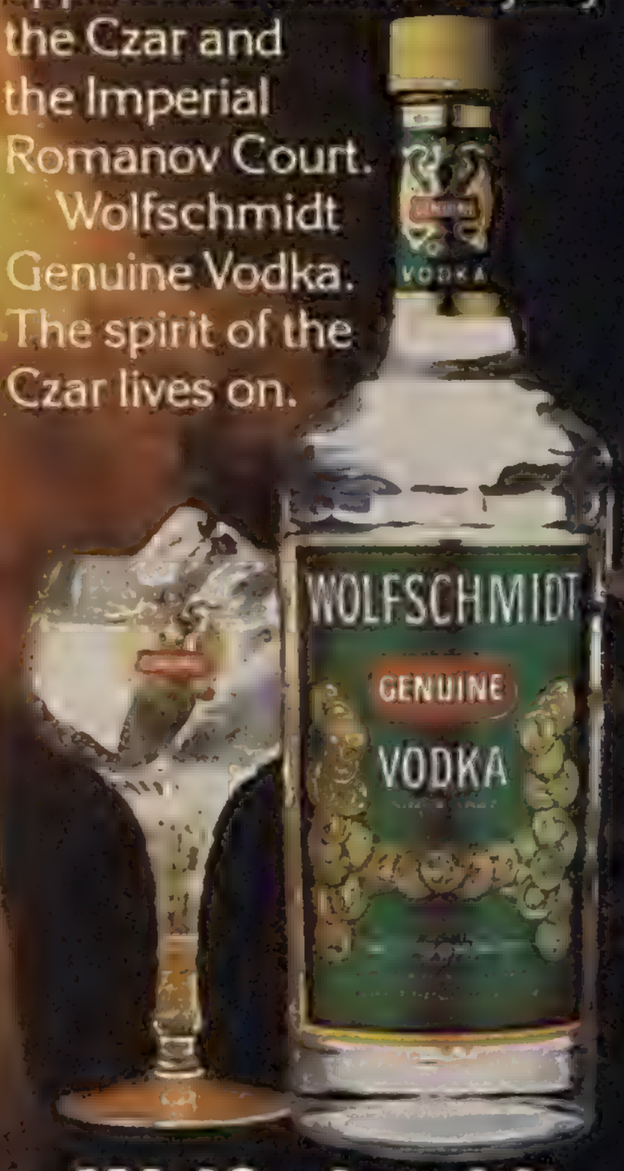
Yet in this age when legends lived, the Czar stood like a giant among men.

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Wolfschmidt Genuine Vodka. The spirit of the Czar lives on.



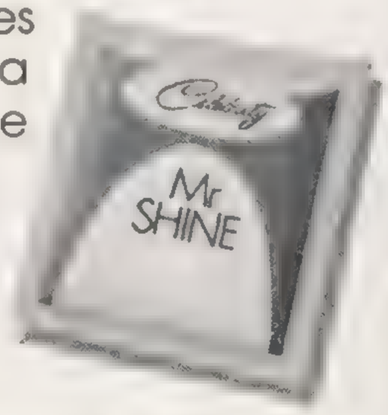
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TRIP TIP#2

Don't forget your walking shoes.

No matter how you get there, you end up traveling on foot. To theaters and restaurants, through museums and galleries. Take your most comfortable shoes. And keep them looking liveable with Mr. Shine. It's a one-step shoe shine kit in a little packette that does away with the usual polishes and rags and brushes. Simply apply to any color shoes and let dry to a shine. Mr. Shine is one of the TripSavers by Celebrity.



TRIP TIP#6

Flying is drying.

When you travel by air, keep your moisturizer handy and use it often. The climate of a plane's cabin is as drying to skin as the desert. And to avoid airline overweight charges, travel light with the TripSavers by Celebrity. These little envelopes of spot remover, hand lotion, detergent, deodorant and nail polish remover weigh next to nothing. Get them at the Celebrity counter at any fine store. They could save your next trip.



TripSavers by Celebrity



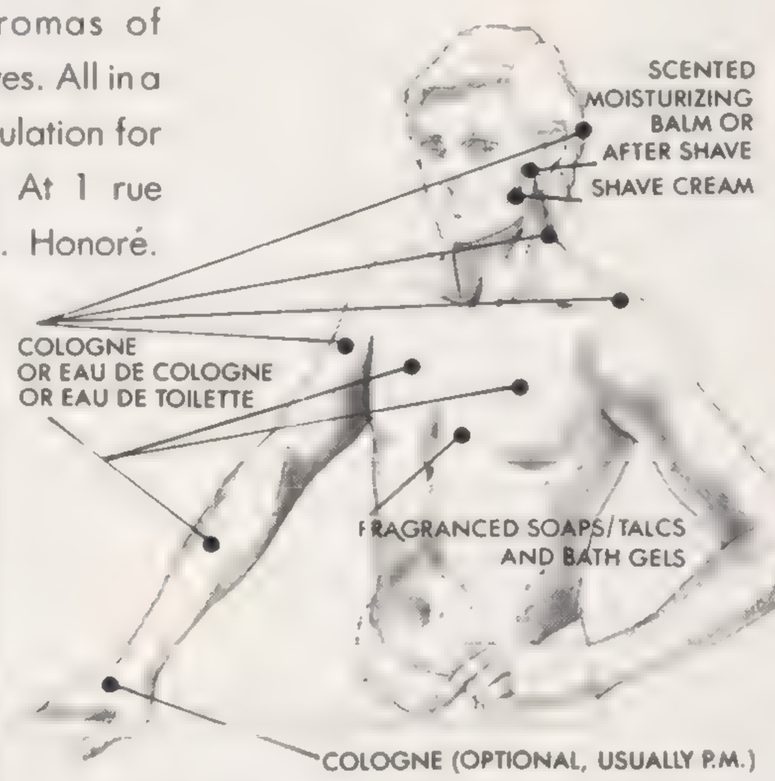
His Looks Now

Picking up the scent for men, here and abroad

Above: **Elsa Peretti of Tiffany diamond earstuds. Halston for Ben Kahn fur boa. He has on Riviera Sunglasses.**

● Some of the best masculine scents the world over are to be found in small men's shops — here, an international sampling of summer fragrances: 4711, the oldest eau de cologne in the world, introduced in 1714 by Farina Gegenüber dem Jülich-splatz (still sold there!) in Cologne. . . . The breath of fresh Iberian air you get with Agua Brava, by Puig of Barcelona.

If you're looking for an excuse to go shopping for him in Paris, any one of the new scent shops will do: L'Artisan Parfumeur, for instance. Jean Laporte, the artisan himself, believes in natural simple scents for men — like Exotic Wood and Virginia Cedar. The Artisan's main shop is at 84 bis rue de Grenelle. . . . In the rue du Marché St. Honoré, Dans Un Jardin stocks a range of six scents especially for men — two of the most intriguing based on aromas of wood and leaves. All in a gel-balm formulation for after shaving. At 1 rue du Marché St. Honoré.



● Scent supplemented by bath and treatment products lasts longer; *above*, a guide to how a man should use the different forms. . . . New fragrance/treatment system: Aston, from Alexandra de Markoff. At Saks Fifth Avenue. . . . When in Rome, do as Roman men do: go to Gucci. Their Pour Homme Cologne and Soap are great! . . . So are the toilet waters, soaps, and shampoos at Santa Maria de Novella, the little Florentine pharmacy people all over the world order from.

In London, perfumers of long standing still make scents in the best tradition. Like Atkinson's English Lavender Water for men – a classic. (Stateside, at Cambridge Chemists, NYC.) . . . For seventy-five years now, British men have relied on Dunhill, Duke Street, for personal accessories. Most personal of all: a fragrance – Blend 30, Dunhill's newest. . . . Turn-of-the-century favorite: Blenheim Bouquet – still in the air at Penhaligon's Covent Garden (Bergdorf Goodman, NYC).

The heady smell of all the Guerlain fragrances mingling in the air — it's the first thing that hits you when you walk through the Guerlain door on the Champs Elysées or Place Vendôme. The scent to single out for summer months: Vetiver. . . . At the House of Hermès, a man-tailored mix of woods and spices: Équipage. . . . "The style is the man," says one man, Ted Lapidus. His Ted Lapidus Pour Homme is clean and fresh. (At his boutiques — in France or U.S.A.)

Sensuous and elegant–
a rare and devastating combination
in a perfume. Or a woman.

ESSENCE RARE
BY HOUBIGANT



MOST PEOPLE PUT MORE THOUGHT INTO BUYING A 50¢ CARD THAN A $50 PIECE OF JEWELRY.



Unless you think carefully before buying someone jewelry, your gift could end up like even the most thoughtfully chosen card.

Forgotten by next year.

That's why this year we want to give you the facts first. So you won't have second thoughts later on.



HOW 14KT. GOLD IS MORE VALUABLE THAN 24KT. GOLD.

At over $200 an ounce, 24Kt. Gold is pretty precious.

But as jewelry, it's not worth much.

That's because it's so soft that a pure gold bracelet would bend out of shape and wear away.

An alloy, however, made of 14 parts gold and 10 parts stronger metals is just as beautiful and wears much longer.

Which is why 14Kt. Gold jewelry is more valuable to you. While at the same time it's less expensive, too.

HOW TO SAVE LETTUCE WITHOUT GIVING UP KARATS.

Even 14Kt. Gold can set you back a bit.

So the important thing isn't how much money you spend. It's how wisely you spend it.

Krementz 14Kt. Gold Overlay has all the richness and strength of 14Kt. Gold.

At a fraction of the cost.

So not only can you afford to give our 14Kt. Gold Overlay. You can afford to wear it.

WHAT KREMENTZ 14KT. GOLD OVERLAY HAS OVER COSTUME JEWELRY.

A lot more gold.

That's what makes the difference between costume jewelry and Krementz jewelry.

You see, most costume jewelry is electroplated with a thin film of soft gold that's little more than just a coloring.

So wear points look worn very quickly. Copper and brass underneath give the jewelry a tarnished look.

And turn your skin green.

But Krementz 14Kt. Gold Overlay starts with a non-corrosive base. Pure nickel.

To which is bonded more than 30 times the amount of gold you'll find in most costume jewelry. With even thicker gold on wear points.



IT TAKES MORE THAN 300 HANDS TO CRAFT WHAT YOU WEAR AROUND YOUR NECK.

Today, all costume jewelry is made by machine.

Krementz 14Kt. Gold Overlay is hand crafted almost the same way it was in 1866.

Because hand crafting makes for much higher quality. And greater detail. The kind that makes Krementz' style so exclusive.

And so timeless we guarantee it. For as long as there's someone to pass our jewelry on to.

Now isn't that a nicer way for a gift to end up?

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New exclusive formula.

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You've never seen a frosted red as bright as Redpearl Red. Or a frosted amber as rich as Copperpearl Amber. Or anything like any of the Colorpearl frosts from Helena Rubinstein.

The strength of Acrylics.

Strong & Glossy Acrylic Nail Frost with Colorpearl is fortified with tough acrylic nail hardeners to guard your nails against splits and breaks.
So your nails can grow strong. And glossy.



Our model is wearing Strong & Glossy Acrylic Nail Frost in Redpearl Red ©1979. Helena Rubinstein, Inc

Helena Rubinstein

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New 100's Kings

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Our cards, sheets and envelopes are all packaged separately so you can mix them to match your mood. Whether you're writing your lover or your mother. After all, you don't say the same thing to everyone. Why should your stationery?

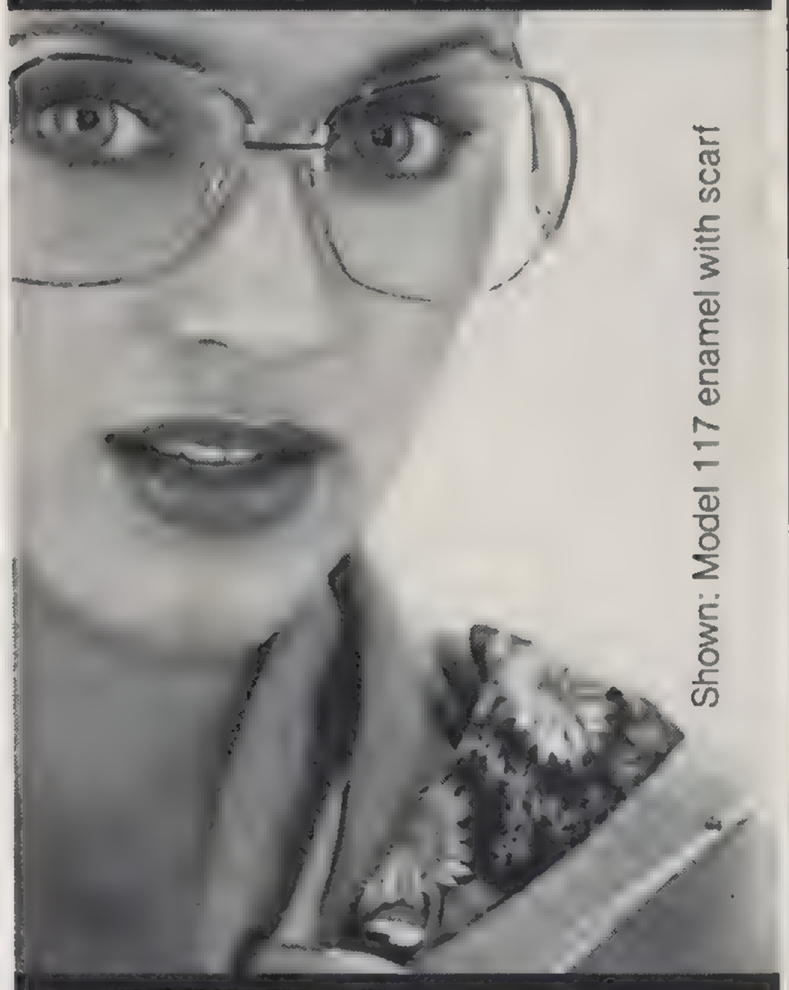
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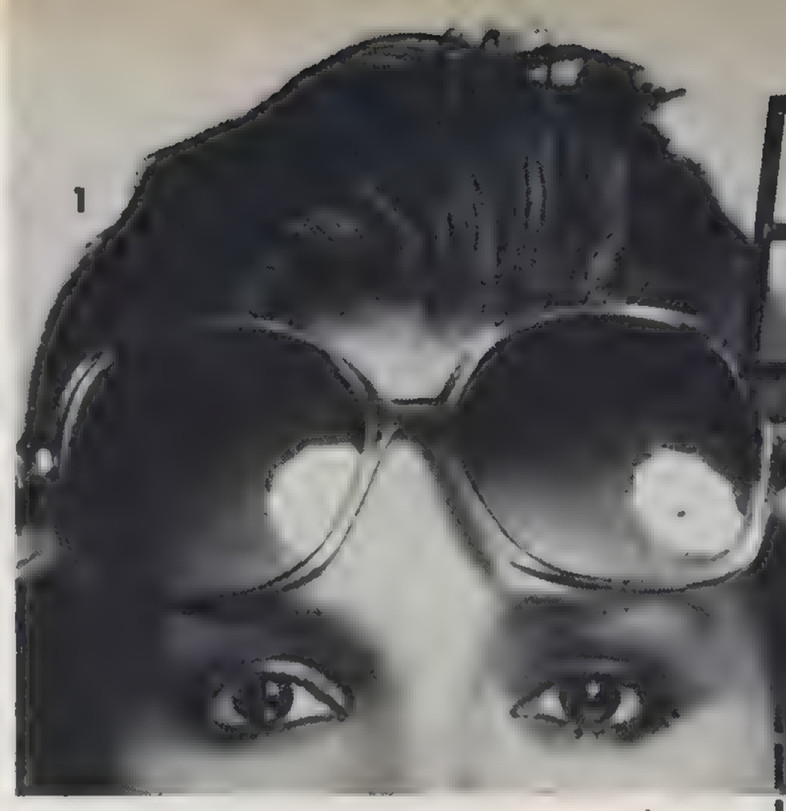
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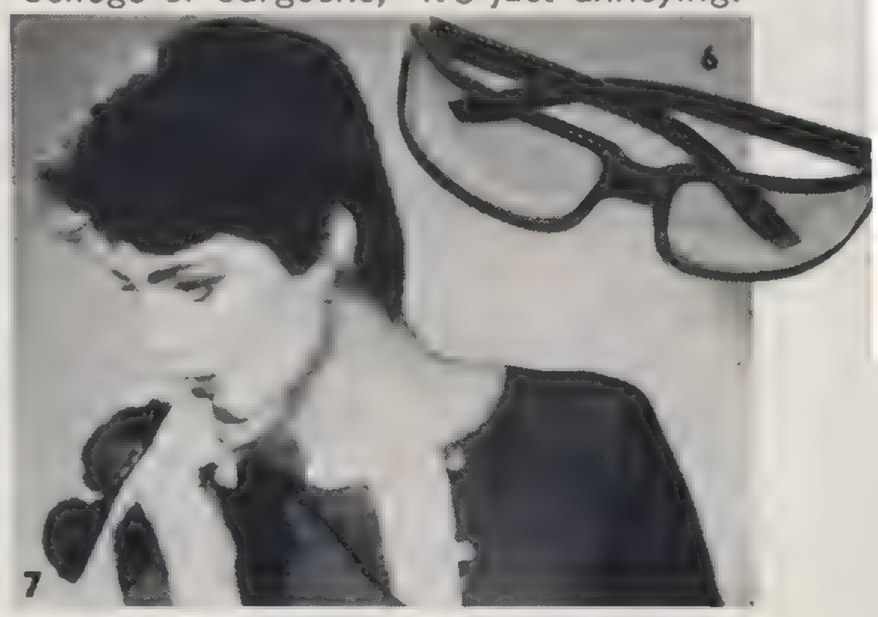
For summer: red frames, sports news, sun tips

This summer's big comeback—the '50s wraparound! . . . 6. Cool-Ray's vintage frames. . . . 7. Reminiscent of Kerouac and coffee houses—Shady Character's dark-lens wraparound. . . . The curved shape gives good sun protection, but watch for lens distortion. "It's not damaging," according to Bernard Kronenberg, M.D., an ophthalmologist and Fellow of American College of Surgeons, "it's just annoying."

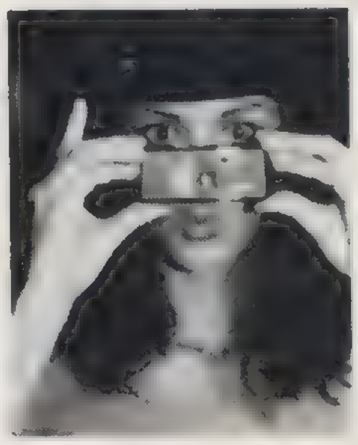


RED AHEAD!

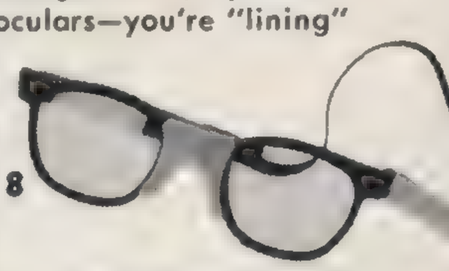
In fashion—in frames. Here, new red sunglasses from the top-name designers with gradient lenses (the best-looking "cosmetic" lenses). Keep your eye on: 1. Yves Saint Laurent's take on a square frame — clear red with grey lenses (Rive Gauche for Renaissance). 2. Solid red aviators by Stephen Burrows (for Sutain) with brown lenses. 3. Ralph Lauren's full-view square frames in bright red with brown lenses (for Optique du Monde). 4. Translucent red "cats-eye" frame by Halston (for Bausch & Lomb) with grey lenses. 5. Geoffrey Beene's modified aviators in deep red with grey lenses (for Plaza Sunglasses).



● **HALF-A-MILLION AMERICANS** suffer eye injuries each year. A booklet entitled *Eye Care: A Family Concern*, published by Boston University Medical Center, offers first-aid procedures for common injuries—speck in the eye, chemical burns, punctures of the eye or eyelid—and eye-care information for children and adults. For a free copy, write: Office of Informational Services, University Hospital, 75 East Newton St., Boston, Massachusetts 02118.



● **DRUGS CAN HARM** your eyes according to an article in the November 1978 issue of FDA *Consumer*. Double vision, enlarged pupils, increased pressure within the eye are just a few of the possible effects. Further, temporary vision problems are linked to both prescription and over-the-counter drugs. The best course to follow: consult a physician. If the problem is drug-related, the chances are good it will clear up when the medication is stopped. . . . Part of being protected for summer outdoors is knowing how to safeguard the sensitive tissue around the eyes. Our suggestion: Wear a good eye cream all day—concealed behind sunglasses. (A point to remember: Any time you squint into a camera or binoculars—you're "lining" the whole eye area. Here's where a cream really helps.) To try: Elizabeth Arden's Visible Difference Eye Care Concentrate, Estée Lauder's Maximum Eye Care, Princess Marcella Borghese's Eye Cream Gelée. . . . *At right*, two of the best sports frames that give maximum eye protection. 8. For the most active sports—nylon athletic frames with extra support at bridge and temple, stay-on stretch band, available in the brightest colors (Criss Optical). . . . 9. Perfect for biking—one-piece sunshield with leather eyebrow padding to block drafts, dirt (Pierre Cardin Eyewear). Eyewear information, stores, next to last pages.





EYE TIPS AND TRICKS

Charles of the Ritz's new booklet, "How To Have Absolutely Undeniable Eyes," which you can get at the counter, is full of suggestions. Such as: For undereye puffs, use concealer stick in the crease of the puff only. . . . Mask the look of red tired eyes with smoky-grey or deep-blue shadow which cools off and softens eyes. . . . Use an eye cream nightly. This area lacks natural oil glands and needs all the moisture it can get. For day, carry an eye-oil stick for tiny dryness lines. . . . When applying an eye cream, pat on gently. Tugging causes puffiness and allergies. In other words, you may not be allergic to the product, only to the way you apply it.



Givenchy's eye on glamour, *right*: bigger frames from his spring/summer couture collection. . . . *Far right*: a playful way to look at things!

DUBONNET. THE FRENCH IDEA OF A COCKTAIL.



"Dubonnet"

In 1846, the French created Dubonnet. For the way they drank then.
And there's Dubonnet today. For the way America drinks now–light and easy.
"Parlez-vous Dubonnet?"

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Disaster Cream.

Emergency: A blemish erupts on your skin at exactly the wrong time.

Solution: Disaster Cream. This no-nonsense, flesh toned, cover-up is specially formulated to dry up excess oil Quickly. It also gives comfort and even temporary protection to minor skin irritations.

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Disaster Cream works by absorbing the skin's impurities. Helps control oozing and "weeping" of skin, due to contact dermatitis.

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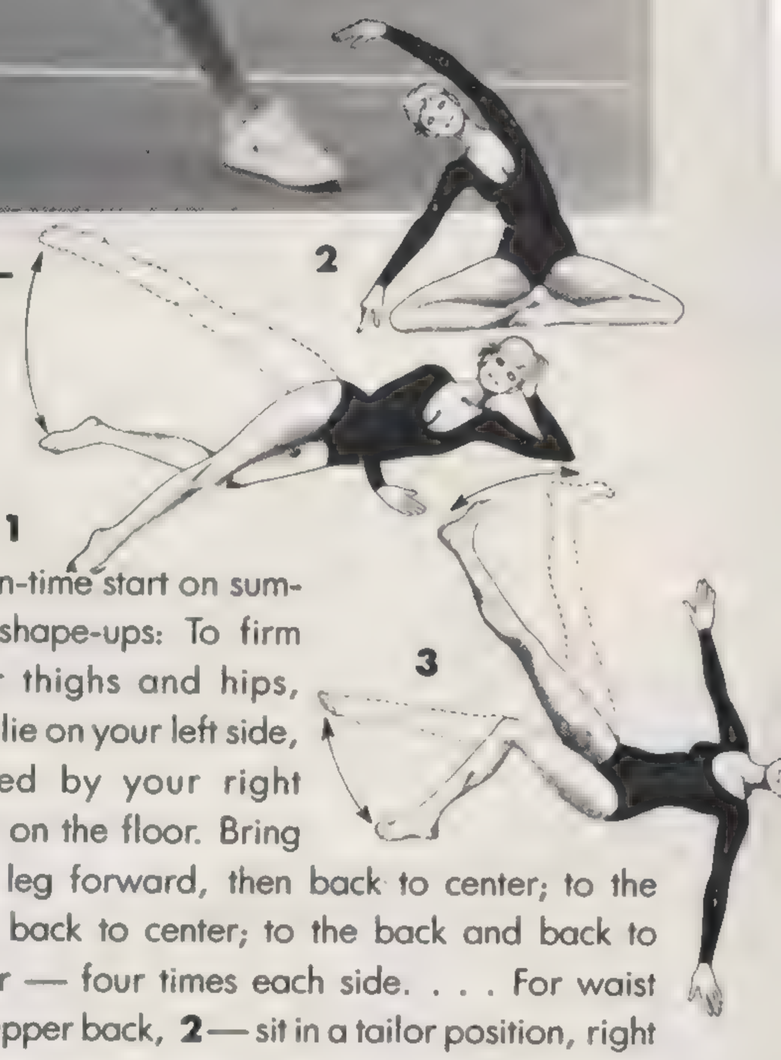
© 1979 Charles of the Ritz Group Ltd



Shape-up Now

Spa/sports weekends— getaways geared to summer fitness

IF YOU'RE SHORT ON TIME OR MONEY (OR BOTH), TWO WEEKS AT A SPA OR SPORTS RANCH MAY BE OUT OF THE QUESTION. BUT A LONG WEEKEND FITS INTO ALMOST ANYONE'S SCHEDULE AND BUDGET, AND SEVERAL OF THE BETTER-KNOWN FITNESS CENTERS NOW OFFER THREE- AND FOUR-DAY PACKAGES THAT ARE ABBREVIATED VERSIONS OF THE FULL-LENGTH STAY. FOR TENNIS: JOHN GARDINER'S "TENNIS CLINICS" ARE AT SUGARBUSH IN WARREN, VT; AT KEYSTONE IN DILLON, CO; AT THE SANDPIPER BAY INN, IN FLORIDA.



Just-in-time start on summer shape-ups: To firm outer thighs and hips, **1** — lie on your left side, braced by your right hand on the floor. Bring right leg forward, then back to center; to the side, back to center; to the back and back to center — four times each side. . . . For waist and upper back, **2** — sit in a tailor position, right hand on the floor, left arm overhead. Reach for eight counts, switch sides — eight times. . . . For inner thighs and hips, **3** — lie on your back, left leg bent, right leg straight. Lift right leg up, down, up, side, and bend knee down — eight times each side. . . . These three for starters, more for all-over conditioning at Body Awareness Clinics, being given by Charles of the Ritz, at Abraham & Straus, Huntington, L.I., on May 1 . . . Macy's Kansas City in Antioch, MO, May 14.

- Good weekend strategy: a three-day crash course at Vic Braden's Tennis College, Coto de Caza, Trabuco Canyon. It's really comprehensive, and there's riding, racquetball, swimming, you name it. (714) 581-2990.

Relax, get back in touch with your body — that's the point of spas! Even three or four days can set you on the right track. One of the best deals going: the Spa Weekend at Palm-Aire (Pompano Beach, FL), for $392 — a four-day stint that starts you off on a whole diet and exercise plan. It's "open-ended," so you can stay on if a weekend does seem too short. . . . Or try the La Costa Spa Plan at the La Costa Spa in Carlsbad, CA — four days of good spa workouts with "breaks" for golf, tennis, swimming, riding, and long, long walks on those seven thousand green acres!



Above: **His tennis whites by Ralph Lauren; hers by Cesarani.**

Introducing The Horley System

Here's beautiful help for your hips, thighs, buttocks and upper arms. Developed by Horley Laboratories, the Horley System is a refreshing, 5-minute-a-day massage regimen that helps smooth problem areas. Helps make your skin glow, your body look more beautiful.



Use in bath or shower. You should start noticing the beautiful difference within 3 to 4 weeks.



The secret of the Horley System is the combined action of the ingenious Spot Massager and two special body treatments: Natural Sea Moss Soap and Massage Cream. (Both formulated with extracts of European sea plants plus Collagen.)



Spot Massager, with soap inside, is designed with a snap-out rubber pad for easy refilling.



This body-conscious era calls for the kind of help the Horley System can give you. Pick up your Horley System Kit complete with Spot Massager, Natural Sea Moss Soap and Massage Cream plus a "How To" booklet — all for only $8.95 (suggested retail). Your body will love it.

Horley Laboratories Ltd.
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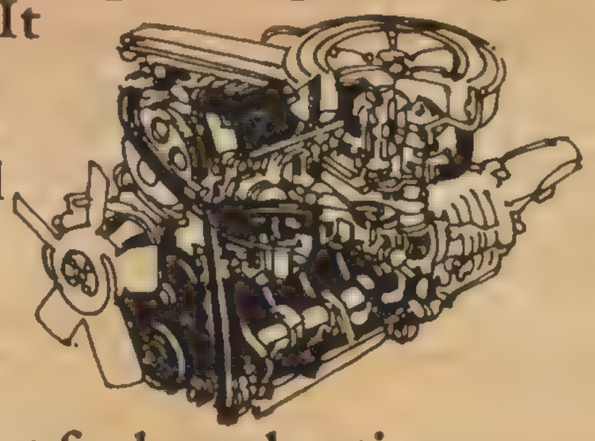
"The Body Beautifier"

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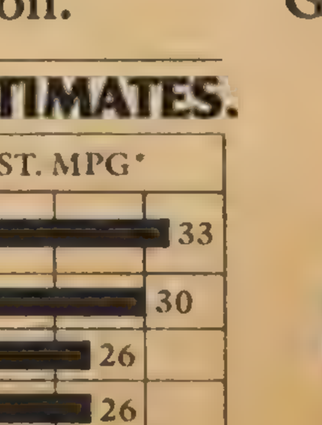
ABOVE-AVERAGE ESTIMATES.

MILEAGE CHART	EST. MPG*
Champ Custom & Colt Custom Hatchback	33
Colt 2- & 4-doors	30
Colt wagon	26
Arrow GT Hatchback	26
Challenger & Sapporo	26
D-50 & Arrow Sport pickups	21

*EPA estimates. Use this number for comparisons. Your mileage may vary depending on speed, trip length, and weather. California estimates lower for Champ Custom and Colt Custom Hatchback, Colt two- and four-doors, D-50 and Arrow Sport pickups.

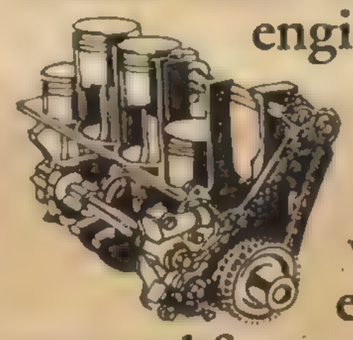
SLICK NEW TWIN-STICK.

See that little lever at the left? Use it to select either PERFOR-MANCE or ECONOMY range. Then shift gears with the lever at the right. Kind of like two four-speeds in one. It's exclusive on our new Champ and Colt Hatchback.



SAY GOOD-BYE TO THE SHAKES.

Silent Shaft design (an MCA engine exclusive) gives you two counter-rotating shafts to help dampen the vibrations expected of a normal four-cylinder engine.

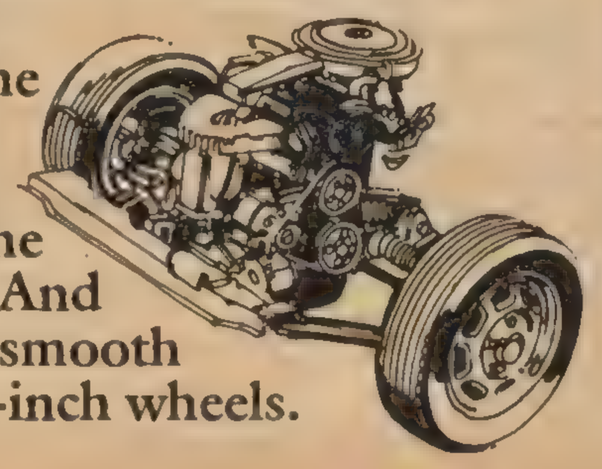


A LITTLE SOPHISTICATION NEVER HURTS.

Our Challenger and Sapporo GTs offer power discs on all four wheels on the optional 2.6 liter Basic Package models.

SOME UP-FRONT THINKING ON ROOM AND RIDE.

Champ and Colt Hatchback are front-wheel-driven. The engine is placed transversely to permit more economic use of interior space. The track is wide to help in the corners. And we offer smooth riding 13-inch wheels.





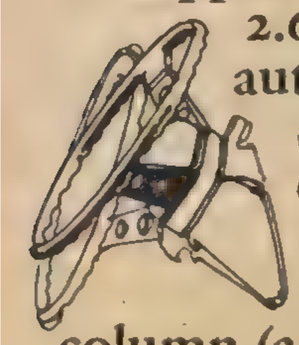
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This much-desired automatic speed control option is also available when you select our Colt wagon, Challenger, or Sapporo with the optional 2.6 liter engine and automatic transmission.





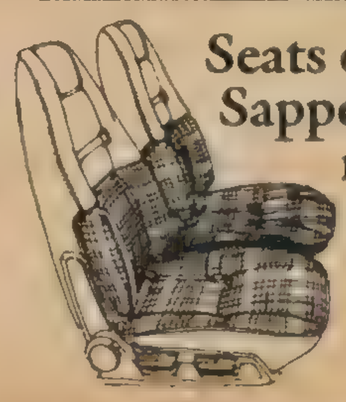
Standard driving equipment also includes such gems as adjustable steering column (a rarity among other imports) and trip odometer.

NO CHARGE FOR HANDLING.

Independent rear suspension on Champ and Colt Hatchback is the kind of technology you find on Mercedes or BMW. In addition, MacPherson-type struts at front are on the Champ, Colt Hatchback, Challenger, and Sapporo.



THE COMPLETE SEAT.



Seats on Challenger and Sapporo are orthopedic marvels. They offer lateral and adjustable lumbar support, recliner features, adjustable headrests built into seat, and walk-in passenger seat "memory" adjuster feature.

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you'd like more, see the Sport model with an interior that looks like tomorrow's sports car. And the biggest engine in its class with its 2.6 liter four.

"...MORE TRICKS THAN A SWISS ARMY KNIFE."

That's what *Car and Driver* magazine says of our Champ and Colt Hatchback. And why not. They're full of engineering and people features like "Twin-Stick," front-wheel drive, and transverse engine.



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Sports and menstruation myths—stop worrying about them!

Ask any woman athlete about menstruation—she will say she feels fine during her period

By Janice Kaplan

There are a number of myths about menstruation and sports that are still with us in spite of all the headway made in recent years. One of these is that going in for sports in a big way while you have your period can be harmful. There is really nothing to this. In fact, women athletes have less trouble with menstruation than women who do not go out for sports.

Cure for cramps

Most women over twenty may think they are quite well versed in the intricacies of menstruation, but virtually no adequate studies on the subject have yet been done. For example, why do some women suffer severe cramps (dysmenorrhea) every month, while others experience absolutely no physical sensation? It's likely that most of the Victorian ladies who spent two days every month throwing up because of their periods had mental rather than physical distress to blame, but nobody is really sure. "If men had cramps, we'd have a National Institute of Dysmenorrhea," says Clayton Thomas, M.D., a medical researcher and one-time physician at the Olympic Games. There is evidence that active women usually don't have much trouble with cramps and bloating. A woman who gets cramps might feel better if she ran a half-mile or did some vigorous toe-touches; that is more effective than crawling into bed with a heating pad.

Why stop?

Women have won Olympic gold medals at all phases of their menstrual cycles. In various surveys, about 50 to 60 percent of the women athletes say they don't notice any change in their performance during menses. Of the rest, about half say they do worse and half say they do better. Much of this may be psychological, but the variations in blood pressure and resting pulse rate that occur in some women may have some effect. Despite the inconsistencies in women's reactions, men often advise women not to compete or take important tests when menstruating. They hint that a woman may feel fine during her period, but that subtle furies are stirring that leave her without much control over her own body. Unnerved by this possibility, some athletes have tried taking birth-control pills to avoid menstruating at inconvenient times. "I've trained too many years to lose a world championship just because my period falls on the wrong day," says one woman. But the cure may be worse than the problem. The high levels of estrogen in birth-control pills can make a woman less energetic and possibly upset her stability and timing.

A real upper

Robert Brown, M.D., a psychiatrist associated with the University of Virginia, thinks exercise can prevent premenstrual blues. He contends that one cause of depression is a chemical imbalance caused by a buildup of sodium in the body. Some antidepressant drugs like lithium are chemically almost identical to sodium and may work by replacing the salt in the body. "You can ease salt and water retention before menstruation by taking a pill or by working up a good sweat," he says. Dr. Brown conducted an extensive study with women students at the University of Virginia to see the effects of a high-exercise and low-salt-diet plan on menstrual problems. Nearly all of the women who tried the plan said they felt considerably better when they exercised and cut down on salt for about five days before their periods. The exercise and sweating not only raised spirits, it eased premenstrual symptoms like tender breasts and backaches.

The iron problem

While the amount of blood a woman loses during her period—about two to four ounces—is relatively insignificant, it can hamper athletic performance by depleting the iron supply. The phrase "iron-poor blood" that pharmaceutical advertisements have made famous isn't totally misleading. Women store only a small amount of iron in their bodies—about 250 milligrams (as opposed to 850 mgs for men). Iron is needed to synthesize hemoglobin, the compound in red blood cells that does most of the work of carrying oxygen to the muscles. Women generally have a lower hemoglobin count than men anyway, and if it's further depleted by menstrual loss, the ability to utilize oxygen during exercise suffers. The solution is rather simple: an over-the-counter vitamin supplement that contains iron.

No time for taboos

Taboos and amulets for menstruating women may be relics of antiquity, but where sports and menstruation are concerned, the calendar got stuck centuries ago. At one girls' school, for instance, the students are not only allowed to excuse themselves from gym classes once a month, but are required to do so. "We will not permit amusement that might interfere with procreation," says the director of the school. And in California, women who want to compete in authorized professional boxing matches must sign a statement that, to the best of their knowledge, the contest won't take place during a menstrual period. Nobody in the

(Continued on page 132)

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"I love beautiful skin in a woman, but I hate the nonsense women are told about how to get it." The speaker is Frank Panzarella, Ph.D., skin care authority and president of Doak Pharmacal Company. His revolutionary Formula 405 two-step skin care concept, originally developed for dermatologists' patients, takes only minutes to follow, yet it can help skin look more supple, smooth and fresh in as little as 10 days!

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SPORTS AND MENSTRUATION MYTHS

(Continued from page 130)

boxing commissioner's office could explain that regulation, except to say: "We are aware that women are different from men."

Even among the more liberated, worries about menstruation still exist, and stories about unexpected periods seem to inspire undue embarrassment in the tellers. For example, one woman in her late twenties remembers playing tennis once at a very snobbish club. "We were playing on court number one—closest to the clubhouse—even though the management isn't fond of having women on the good grass courts," she says. Club members were lounging on the terrace with their cocktails, and she didn't mind being watched, especially since she was beating her male opponent. "We were almost finished when some club official walked over and told me to default the game. I didn't know what the hell he was talking about—until I went to the ladies' room and found I had gotten my period! After that episode, I was so embarrassed that I wouldn't go near the club for weeks. Then I realized that I was being ridiculous. Getting your period is not one of the great evils." Once, at an international fencing tournament at the New York Athletic Club, a sixteen-year-old competitor asked permission to wear her warm-up pants over the all-white fencing suit. "I wish girls would stop thinking that they're different on days when they have their periods," said Julia Jones, an elderly woman who is a member of the fencing Hall of Fame and who was watching the proceedings. "Even in my day, I understood that menstruation isn't worth worrying about."

Why the turnoff?

One question that has not yet been answered is why many female athletes who train strenuously stop menstruating for several months or years, and why some who begin training very young reach puberty noticeably late. When Dorothy Harris, Ph.D., of Pennsylvania State University wrote about this phenomenon in a women's magazine, she was inundated with letters from young gymnasts, swimmers, and skaters whose periods had either ceased or never begun. The only pattern that Dr. Harris noticed in the letters was that many of the women had never had regular periods to begin with, and others had begun a stringent diet at the time they began exercising. Kenneth Foreman, Ed.D., a director of The Sports Medicine Clinic in Seattle, Washington, studied the top female long-distance runners in the country and found that 17 percent of them had irregular cycles, ranging from periods less frequent than once every forty days to no periods at all. His findings were similar for gymnasts and long-distance skiers. From questionnaires distributed at the Olympic training camp in Squaw Valley, C. Harmon Brown, M.D., of California State University in Hayward, concluded that about 30 percent of the runners had no periods at all during intensive training. One theory about all this is that in distance athletes and in gymnasts, body fat drops to about 12 percent of body weight or lower. This may be too low to support pregnancy, which could explain why the reproductive system gets turned off. A similar phenomenon occurs among young women whose weight drops dramatically from physical illness or anorexia nervosa. But some doctors strenuously disagree with this theory. "Low body fat certainly isn't the cause," says John Marshall, M.D., director of sports medicine at the Hospital for Special Surgery in New York. "It may be that the delicate balance of hormones gets upset from certain kinds of training—or it could be psychologically induced from the stress of workouts and competition." Other stresses—from broken love affairs to long airplane rides—have also been found to cause menstrual disturbances.

No cause for alarm

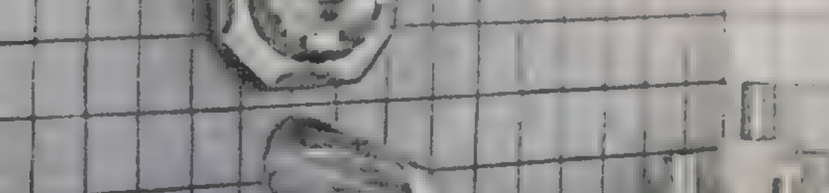
When some of this evidence was first reported, a male coach said to me: "It's just as I always thought—sports turn women into men." That's hardly the case. The issue is similar to one uncovered when researchers at the University of Helsinki in Finland tested male marathon runners. They found that the men's level of testosterone fell after a race—which generally means that the sperm count is also lowered. However, nobody has yet concluded that running turns men into women. None of the doctors who have been looking into menstrual problems among athletes believe that exercise or competition can permanently impair fertility. Regular ovulation begins again almost immediately when the rigorous training is eased, and trouble-free pregnancies can follow. "I don't yet have the answer as to why the amenorrhea occurs," says Dr. Harris, "but I strongly doubt that it's harmful in any way. It may just be the best form of birth control we've found." ▽

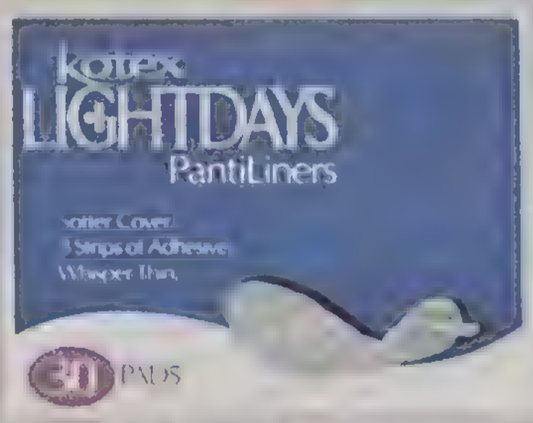
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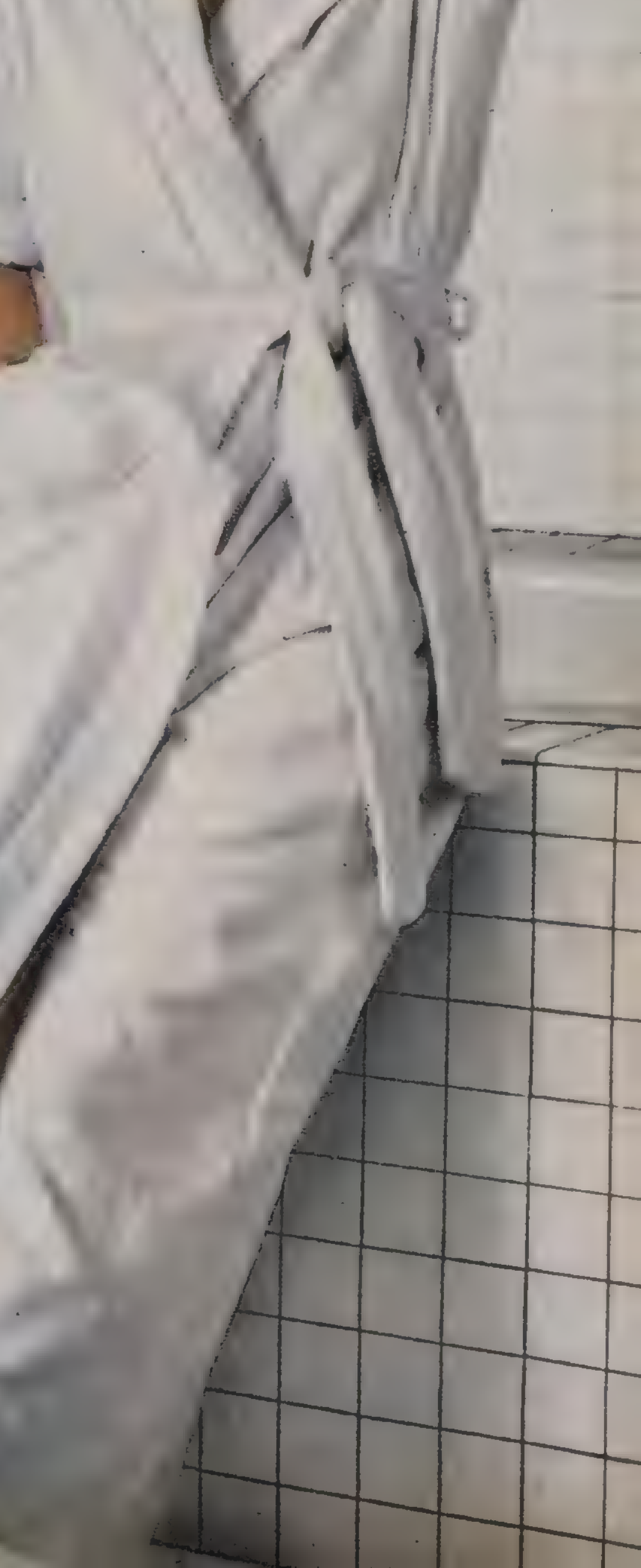
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To stimulate new ideas for truly unique and imaginative bathrooms, Eljer has prepared a series of dramatic, innovative bathroom designs, commissioned expressly for The Gallery Collection, in a colorful new booklet entitled "Inspirations."

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THE GALLERY COLLECTION BY ELJER





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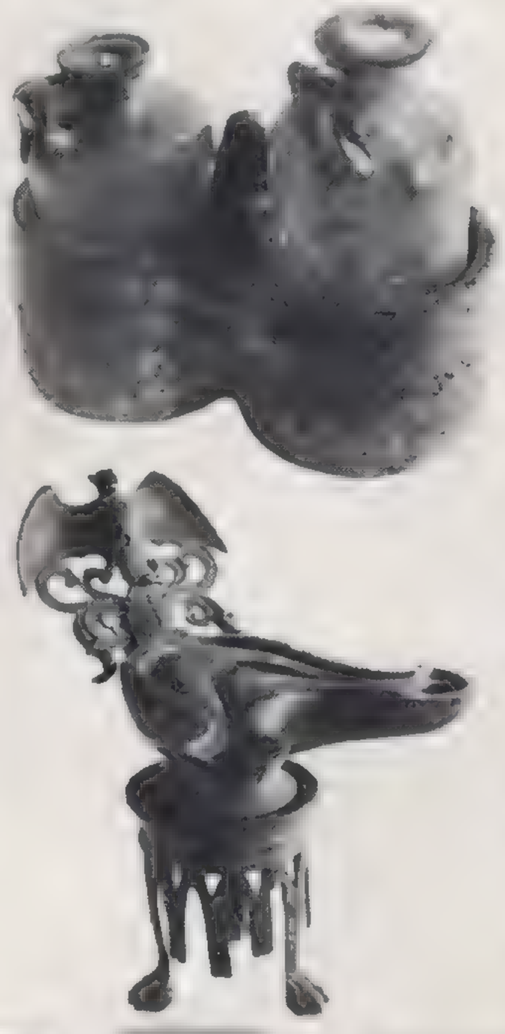
Living: Ideas and Trends

By Barbara Plumb

Photographs domesticated...the past unlocked... mighty miniaturization...oven to go



The steadily growing popularity of using photographs to enliven the walls of houses and apartments has inspired an intriguing exhibition from May 5 through June 2 at the Light Gallery in New York: *Pictures in Rooms—Interiors Designed for Photographs.* In the gallery, interior designers Joe D'Urso, Falkener-Stuetley, Mac II, Parish-Hadley, Inc., and Patino/Wolf have created interior spaces using photographs as a central feature of the designs. Another area of the gallery, located at 724 Fifth Avenue, has been set aside for an exhibition of photographs documenting both the historical and contemporary use of photographs in interiors. Pictured, above, is a bedroom by Dexter Design from the exhibition.





After breaking attendance records in London, Copenhagen, Boston, Chicago, and Dallas, the popular exhibition *Pompeii A.D. 79* is ending its American tour at the American Museum of Natural History in New York (April 22-July 31). Among the three hundred pieces displayed, half are the beautiful utilitarian objects of the wealthy, bourgeoise, and working-class Romans living in the resort city of Pompeii on August 24, A.D. 79, when the volcanic ash of Vesuvius locked them in time. Pictured *(left to right)* are: a bronze oil lamp, two glass bottles in a pottery basket, a bronze lamp in the shape of a duck, and a bronze jug.



Two years ago, when researching in Columbia University's Avery Library, scholar Edgar Kaufmann, Jr., came across an extraordinary find: a series of journals displaying the fabric and wallpaper designs shown in The Great Exhibition of 1851, held in London's Crystal Palace. The exuberant engravings and swatches inspired Jack Lenor Larsen's latest fabric collection: Crystal Palace. In "Chevalier," above, Larsen's favorite, satin chevrons overlie crêped linen.



● Miniaturization—an accelerating trend in calculators and televisions—is now revolutionizing the single-lens reflex camera. Though the Pentax System 10 looks like a toy (pictured above at 75 percent its actual size) and weighs only a bantam 5.6 ounces, it nevertheless comes with all the big-league hardware, interchangeable lenses—all bayonet mounted. Combining the versatility of a 35mm camera with the compactness of a 110 format, it features an automatic exposure meter and optional automatic winder and flash.



"A motor car must look sensual," says fashion designer John Weitz. "It must have a neat rear end and a good pair of shoulders." A former racing-car driver and a car collector, Weitz has designed a custom-built two-seater aluminum-bodied sports car with a Chevrolet Camaro engine. To be built in England; available in October, $40,000.



Serious *al fresco* cooking without the work of starting and tending a charcoal fire is not only possible but also appealing with Cuisinart Air Surge Oven. This handsome portable convection oven has the practical advantage of an even temperature throughout with hot air constantly circulating. Guests may enjoy their food even more, having previously observed soufflés rise or popovers puff through the glass top and bottom. The Air Surge also can supplement the kitchen oven when two different oven temperatures are required; $250. Bloomingdale's.



Sand, the bugaboo of a seaside house—or car—is spinach to Black & Decker's Dustbuster. This lightweight cordless vacuum cleaner, designed for picking up dry spills in hard-to-reach areas, serves as an electric dustpan and brush. When not in use, it hangs in a charging unit. $29.95.

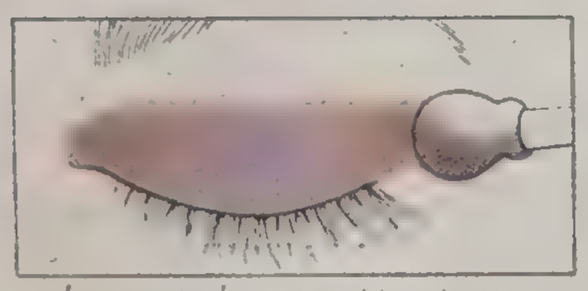
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Until now, if you wanted matte color with a lustrous highlight color you had to be a makeup expert to apply both shadows in just the right way so they looked soft and natural.

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Because they're actually two shadow colors in one. When you sweep them on, you automatically put rich lid color where it should be to emphasize your eyes. And, in the very same stroke, you apply a lustrous highlight color that accents your eyes naturally.

It's so simple you can create beautiful "eyes" even if you think you're all thumbs.



In one stroke you get two tones.

And now there are two wonderful Two-Tone Lustre Shadow formulas.

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Any questions? Get our free book "Aziza Demonstrates All About Eyes." Just send 25¢ for postage and handling to: Aziza, Dept. 524, P.O. Box 2003S, Jefferson City, Mo. 65101.

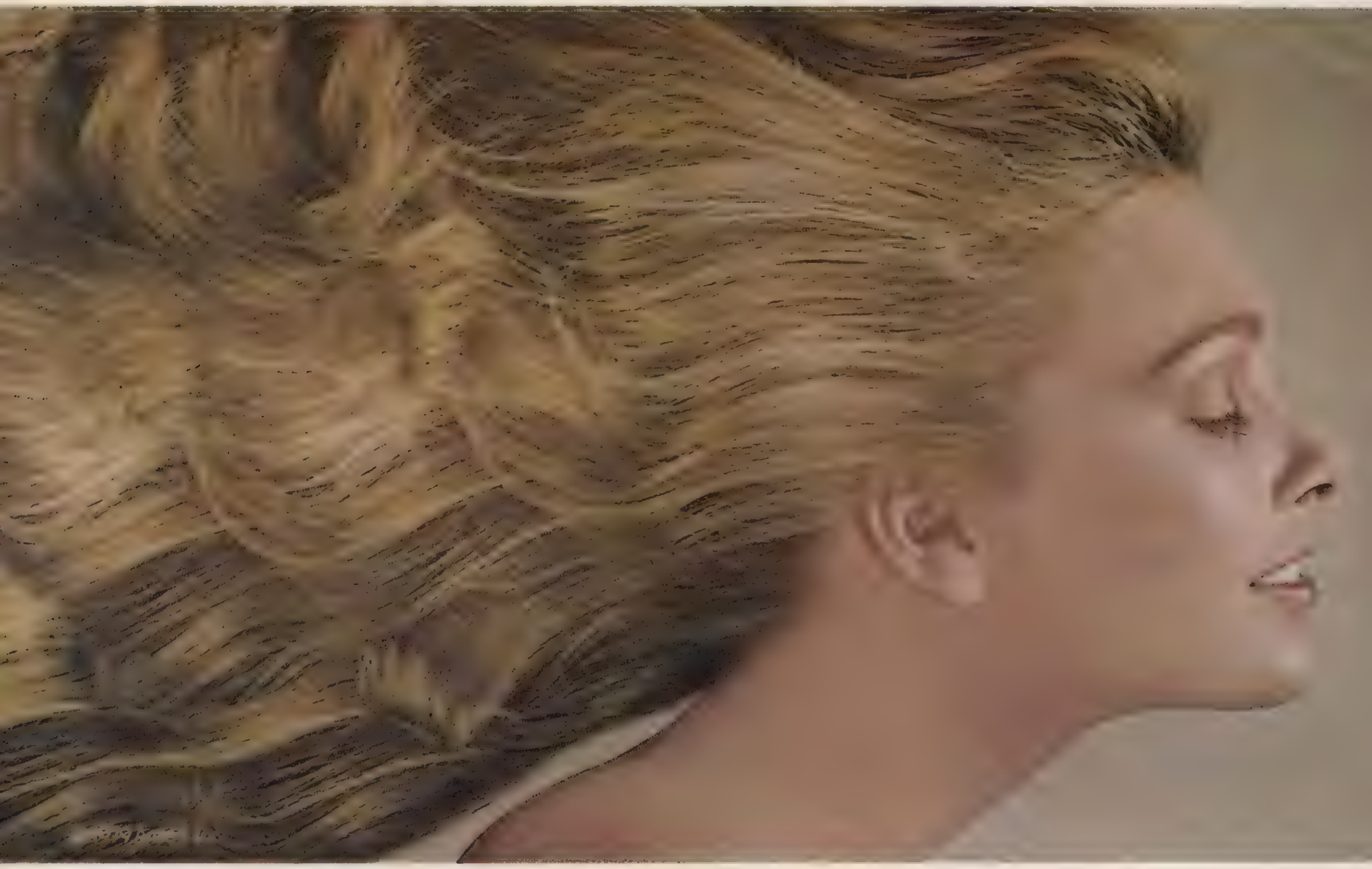
Aziza Two-Tone Lustre Shadows by Prince Matchabelli.



In Powder and new Creme.



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Enrich Conditioning Shampoo cleanses hair thoroughly while imparting a rich, radiant shine.

And Enrich Intensive Conditioner helps restore moisture balance, strength and manageability to damaged hair.

Used separately or as a system, they'll help turn the hair you hate into the hair you love.



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Beauty Now

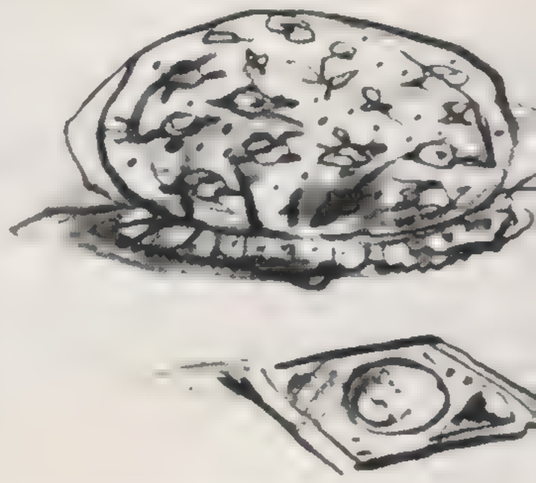
Summer showers... cool, fast, refreshing rev-up!

One good reason to switch to showers when the weather warms up—they're fast, so you can have one in the morning and evening if you like. Tepid cooling! showers A.M. and P.M. are more revving than one long, hot soak in a tub....And all that water rushing over you can do the job of a good Scotch hose. ...Super-relaxing: shower heads that adjust from gentle sprays to pulsating jets. Showers are terrific for shampooing your hair, too....According to Richard Lindstrom, creative director of Pantene, a shower rinses the hair more thoroughly, leaves it cleaner, shinier—faster.

Scent can turn even a split-second shower into a luxurious ritual. One way: lathering with Oscar de la Renta's newest blossom—soap, so steeped in de la Renta scent, it could be the only fragrance you need all day....If you are a Cie lover, try their new soap, fresh with flowers and spice. ...Post-shower, splash on Camomile Floral Water by L'Herbier de Provence. You can get it at Conran's in NYC.

How to make a shower as good as a mini spa: plan on going the whole way with Elizabeth Arden's new Body Basics. The regimen starts with a great Bath and Shower Gelée or Moisture-Rich Soap and goes on to a Gentle Body Toner, and much more—giving your body all the care you would give your face....A one-step replenisher when you are in a rush: Alpha Keri Body Lotion.

THE SHOWER CAP TO WEAR WHEN YOU DON'T SHAMPOO, GLEMBY'S SCENTED ONE, *RIGHT*. ALL THAT STEAMY HEAT BRINGS OUT THE FRAGRANCE, SO YOUR HAIR SMELLS GLORIOUS. AND THERE IS SACHET TO STASH AWAY WITH YOUR TOWELS.



The time to exercise now is *very* early in the A.M. while it is still cool. On a recent trip to Mexico, a Vogue editor found that "models, photographer, everybody got up before dawn to exercise. It was contagious! Afterwards, a quick, cooling shower...then breakfast at dawn!"...Philip Smith, M.D., medical director of the La Costa Spa has worked out detensing exercises you can do in the shower on—essential!—a non-skid mat. For the shoulders, *top left:* Lift one and rotate clockwise five times, counter-clockwise five times. Repeat with other shoulder. For the scalp, neck, *bottom left:* Stand with head directly under shower and massage, working up from neck and in from temples to top of head....Wear waterproof makeup—Water-Resistant LashColor from Charles of the Ritz.



Above: **Martex bath towel.**

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OGILVIE
HAIR REPAIR LOTION
What your hairdresser does in the salon, Ogilvie does at home.



FOOD

Excitement in an instant: add mustard to almost anything

Shrimp, crab, beef, chicken—you can transform them all with this spicy magic

By Bert Greene

EDITOR'S NOTE: *Bert Greene is a well-known figure in the world of cooking and cookbook writing. For years his take-out food store, "The Store in Amagansett," was the favorite of Long Island gourmets, as was "The Store Cookbook," which he wrote with Denis Vaughan (Henry Regenery, 1975). His gossipy portrait of life among the well-heeled, "Pity The Poor Rich" (with Phillip Stephen Schulz, Contemporary Books, 1978) will be followed this fall by "Bert Greene's Kitchen Bouquets," a very personal collection of recipes, from which this chapter on foods cooked with mustard is excerpted in somewhat abridged form.*

Some food authority recently noted that mustard was probably the world's favorite condiment. As I have not traversed the entire globe, I cannot verify his statement but I can aver with certainty—that it is the *best known* in history.

Hippocrates, the Greek physician, first praised it as a medicine in 460 B.C.

Some bit later, when Darius of Persia sent Alexander the Great a bag of sesame seeds (apparently to symbolize the size of his army), canny Alexander replied with a sack of like number mustard seeds—to reflect not only an equally great amount of troops—but their ferocity as well!

Mustard curiously enough (despite its tang) was said by the ancient oracle at Delphi to signify indifference; but not in my salad dressing.

A proper cosmopolite among seasonings, the herby sauce is known by a multitude of varied aliases. *Moutarde* (in France), *Seuf* and *Mostrick* (in Germany). Italians know it as *mostarda* or *senape* depending upon what region they hail from. It is *mostaza* (all over Spain and Latin America, too) and *senap* or *sennep* (in the Scandinavian countries).

All those names do reveal a twin etymology however: the Latin *sinapis* comes from a decided Celtic root. (It was the Gauls of Brennus who first imported black mustard seeds into Northern Italy.) The French *moutarde* undoubtedly stems from the word *moût*, or must—that sour grape juice left over after a wine's maceration.

The aforementioned city of Dijon (for me, still the home of France's best seasonings despite a supermarket tarnish of late) claims that the city's motto: *"Moult me tarde"* gave the condiment its name, but food scholars see that as chauvinistic fiction—probably bruited about by some town fathers as advertisement for the local produce, back in the fourteenth century.

Mustard, you understand, is no European prerogative alone. The Chinese cultivated beds of the diminutive seeds over three thousand years ago. And mustard flowers are frequently referred to in the New Testament—which must make for some claim to culinary immortality!

The recipe for an Eastern vegetable dish (mallum) that follows is a venerated family recipe—passed down from cook to cook in Asia. I have eaten this exotic cabbage and coconut fusion (literally peppered with bursting mustard seeds) as a side dish to a curry (at a proper Ceylonese dinner party), but I have also whipped it up at home when the fare was merely broiled fish.

A friend of the recipe-giver (who begs anonymity here) claims that she makes up a batch of mallum during *The Late, Late Show*—whenever the interminable commercials drive her to the kitchen!

CEYLONESE MALLUM

four to six servings

1 small cabbage, shredded
½ teaspoon turmeric
3 tablespoons oil
1 tablespoon brown mustard seed
1 large onion, finely chopped
3 dried red chili peppers, crushed
Salt
½ coconut, shredded
or 2 cups loosely packed
Juice of ½ lemon

Moisten cabbage with 1 tablespoon water and toss with turmeric until well mixed.

Heat oil in heavy skillet and add mustard seed. Cover quickly, as seeds will pop, and cook 2-3 seconds. Lower heat and stir in onion and chili peppers. Cook until lightly browned, stirring constantly.

Add cabbage and toss until tender. Season with salt and add coconut. Cover and simmer a few minutes. Remove cover, stir in lemon juice and continue to simmer until cooked.

ÉMINCE DE BOEUF DIJONNAISE

six servings

5 medium baking potatoes
3 tablespoons butter
2 tablespoons Dijon mustard
2 cups finely minced onions
About 1 pound leftover pot roast, thinly sliced (about 2 cups)
1 clove garlic, finely minced
Pinch of allspice
Salt and fresh pepper to taste
1½ tablespoons red wine vinegar
¼ cup beef broth, white wine, or water
Chopped parsley for garnish

(Continued on page 146)



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The works of Naoka Nobata have been shown at important art exhibitions throughout Japan, including the first Sogakai Exhibition, and she has been honored with a one-woman show at the distinguished Shirota Gallery. In addition, her paintings have been exhibited in the Tokyo Central Art Gallery and the Miyuki Gallery, and her work has been acquired by many prominent collectors including the leading art critic Tetsuji Takechi for his own private collection.

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Because the plates comprising the Signature Edition will not be available through dealers or stores, subscribers will be the *only* people who will be able to acquire them. Anyone who wishes to obtain the plates in this edition later on can only hope to do so by purchasing them from an original subscriber.

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COOKING WITH MUSTARD

(Continued from page 142)

Boil potatoes in salted water for 15 minutes. Drain under cold running water until cool and then cut into ¼-inch slices.

Melt butter in skillet and stir in mustard. Add onions and cook until wilted. Add potatoes, toss lightly, cook 5 minutes.

Add meat, sprinkle on garlic, allspice; rub into meat with knife, cook 10 minutes, tossing gently. Add salt, pepper.

Sprinkle with vinegar and beef broth and cook a few minutes longer to absorb most of moisture. Sprinkle with parsley and serve.

CRAB SOUFFLÉ WITH EGGPLANT

six to eight servings

1 eggplant, about 1½ pounds
9 tablespoons sweet butter
¾ cup grated Jarlsberg cheese
⅓ cup sifted all-purpose flour
3 cups milk, heated
¾ cup heavy cream
2 tablespoons cornstarch
Salt and freshly ground pepper
Pinch of cayenne pepper
Good pinch of freshly grated nutmeg
8 eggs, separated
⅔ cup grated Parmesan cheese
3 tablespoons finely chopped shallots
1 large clove garlic, mashed
½ teaspoon chopped fresh thyme or ¼ teaspoon dried
2 packages frozen crab meat
3 tablespoons Dijon mustard

Wrap eggplant in aluminum foil and bake in preheated 400° oven about 40 minutes or until tender. Cool and scrape insides into small bowl. Set aside.

Generously butter 2½-3-quart soufflé dish and sprinkle with 2 tablespoons Jarlsberg cheese. Place in refrigerator to chill.

Melt 5 tablespoons butter in saucepan and add flour. Whisk until smooth and cook for 2 minutes. Quickly add hot milk, stirring rapidly. Cook for 5 minutes and blend in ½ cup cream.

Blend cornstarch with 3 tablespoons water, stir into sauce. Add salt and pepper to taste, cayenne and nutmeg. Cook 5 minutes and remove from heat. Beat in yolks, one at a time, beating rapidly after each addition. Briefly return to heat and stir in Parmesan cheese and ½ cup Jarlsberg. Scrape into a bowl. Cover and let cool.

Melt 2 tablespoons butter and add shallots, garlic, thyme, and eggplant. Cover and cook 5 minutes.

Defrost crab meat in pan of boiling water. Drain and roughly chop. Stir into eggplant along with mustard and remaining cream. Spoon into soufflé dish.

Fold a piece of aluminum foil into strip about 6-7 inches in width (to make a collar for soufflé dish). Butter it well and place around dish. Secure tightly with masking tape or string, making sure edge of at least 4 inches extends over rim of dish.

Beat egg whites until stiff and stir ¼ of them into panade. Fold in rest and pour over eggplant-crab mixture in dish. Sprinkle remaining Jarlsberg cheese on top and place in oven. Reduce heat to 350° and bake 55-60 minutes. Gently remove collar and serve at once with a tomato sauce.

LAMB FLAMMADE DIJONNAISE

six servings

2 pounds lamb shoulder or breast, boned and cut into 1½-inch cubes
1 tablespoon Kikkoman soy sauce
Salt and fresh pepper
2 tablespoons oil
2 tablespoons flour
1 large carrot, finely chopped
1 cup finely chopped onions
1 tablespoon finely minced shallots
2 cloves garlic, minced
Pinch of rosemary, crushed
¼ cup dry white wine or vermouth
½ cup Dijon mustard
¾ cup good strong chicken broth (approximately)
2 large tomatoes, seeded and chopped
1 tablespoon cognac
1¾ cups flageolets or white pea beans, cooked in boiling salted water until almost tender
1 tablespoon sweet butter
½ cup finely chopped parsley

Sprinkle lamb with soy sauce, salt, and pepper. Heat oil in Dutch oven and add meat. Cook over medium heat stirring often for about 20-25 minutes or until meat is nicely browned. Make sure pot is large enough so all pieces brown nicely. If meat seems too crowded—reserve already sautéed portions until all are browned.

When meat is sufficiently browned, sprinkle with flour and mix well. Add carrot, onions, shallots, garlic, and rosemary. Cook, stirring occasionally, for 6-7 minutes. Then add wine, mustard, chicken broth, and tomatoes. Cover and bake in preheated 375° oven for 1 hour.

Skim fat from dish if it looks greasy. Warm cognac and set aflame. Pour over meat and let it burn off. Add cooked beans and more chicken stock if it seems too dry. Cover and bake an additional 20 minutes or until lamb is fork tender. Lightly stir in parsley and butter, season to taste and serve.

SHRIMP À LA MOUTARDE

four servings

3 tablespoons butter
2 tablespoons flour
1 cup warm milk
Grating of fresh nutmeg
Pinch of cayenne pepper
Salt and fresh pepper to taste
1½ tablespoons minced shallots
2 tablespoons chopped parsley
¼ cup dry white wine
2 tablespoons Dijon mustard
1 small egg yolk
1 pound small shrimp, shelled and deveined
2 tablespoons freshly grated Parmesan cheese

Melt 2 tablespoons butter in heavy enameled skillet and stir in flour. Cook for 2 minutes and whisk in the milk. Add nutmeg, cayenne, salt, and fresh pepper. Cook 10 minutes over low heat, stirring occasionally.

Melt ½ teaspoon butter in another skillet and add shallots. Cook 1 minute and add parsley and wine. Cook over high heat until almost all wine is evaporated. Stir into the sauce and cook 5 minutes longer. Remove

from heat and stir in 1½ tablespoons mustard and egg yolk. Set aside.

Wipe out saucepan that you boiled the wine down in and add ½ tablespoon butter. Cook shrimp, stirring, for about 4 minutes or until pink. Stir in remaining mustard and, off heat, ⅓ of the sauce.

Divide the shrimp among 4 ramekins. Spoon sauce over each and sprinkle each with ½ teaspoon cheese. Place in preheated 450° oven for 12-15 minutes. Let rest for 5 minutes before serving.

COLD FILLET OF SOLE ROMANOFF

six servings

12 small (or 6 medium—halved) fillets of sole or flounder
¾ cup sour cream
¾ cup mayonnaise
4 teaspoons Dijon mustard
1½ teaspoons lemon juice
1 clove garlic, crushed
1 shallot, finely minced
Salt and white pepper
¼ cup Russian vodka (Stolichnaya)
1 small jar red caviar

Court-bouillon:
4 cups water
1 cup white wine
1 small onion stuck with 1 clove
½ stalk celery with leaves
1 small bay leaf
½ lemon
6 peppercorns
Salt

Roll fish fillets and stick a toothpick through each. Bring court-bouillon to a boil and simmer for 5 minutes. At a very low simmer, poach fish for about 4 or 5 minutes or until it flakes when pierced with a fork. Drain well, then chill thoroughly.

Whisk sour cream with all remaining ingredients except caviar. Chill for at least 5-6 hours before serving.

Place chilled fillets on serving platter and cover each with sauce. Place dollop of caviar on each piece and serve.

BAHAI MUSTARD

about two cups

¼ cup Colman's dry mustard
½ cup tarragon vinegar
1½ tablespoons dark rum
3 eggs
6 tablespoons sugar
½ stick sweet butter
½ teaspoon salt
Pinch of black pepper

Put dry mustard in a bowl and moisten with vinegar and rum without stirring. Cover and let stand 5-6 hours or overnight.

Place mustard-vinegar mixture in double boiler and beat well over hot (not boiling) water. Slowly add eggs, beating mixture vigorously with a wire whisk after each addition.

When mixture is thoroughly blended, add sugar slowly. Beat again, then add butter, salt, and pepper. One must be sure not to overcook mustard or eggs will curdle. Five minutes is usually sufficient.

Store mustard in sterilized jars in refrigerator. Bahai mustard keeps very well—and it is a delicious addition to your mustard-recipe file and to your picnic basket.

NEW ENGLAND POT-AU-FEU (Bert Greene style)

six to eight servings

1 3-pound slab of corned beef (boneless brisket)
About 4-4½ quarts water
1 whole carrot, scraped
1 white turnip, scraped and cut in half
1 parsnip, scraped and cut in half
2 whole onions, peeled and stuck with 4 cloves each
1 bay leaf
4 sprigs parsley
1 teaspoon mustard seeds
12 peppercorns, crushed
2 whole cloves of garlic
2 tablespoons wine vinegar
2½-pound smoked pork tenderloin
1 large *saucisson à l'ail* (French garlic sausage or Polish Kielbasy sausage, about 12 inches long)
1 stick sweet butter
2 medium-sized tomatoes, seeded and chopped
1 tablespoon chopped shallots or scallions
1 2-pound cabbage, chopped
6 large carrots, peeled and cut into matchsticks ¼-inch thick and 3 inches long
1½ tablespoons flour
1½ tablespoons Dijon mustard
2 tablespoons grated horseradish
¼ cup heavy cream
¼ cup sour cream
1 teaspoon lemon juice
Garnish: ¼ cup chopped dill

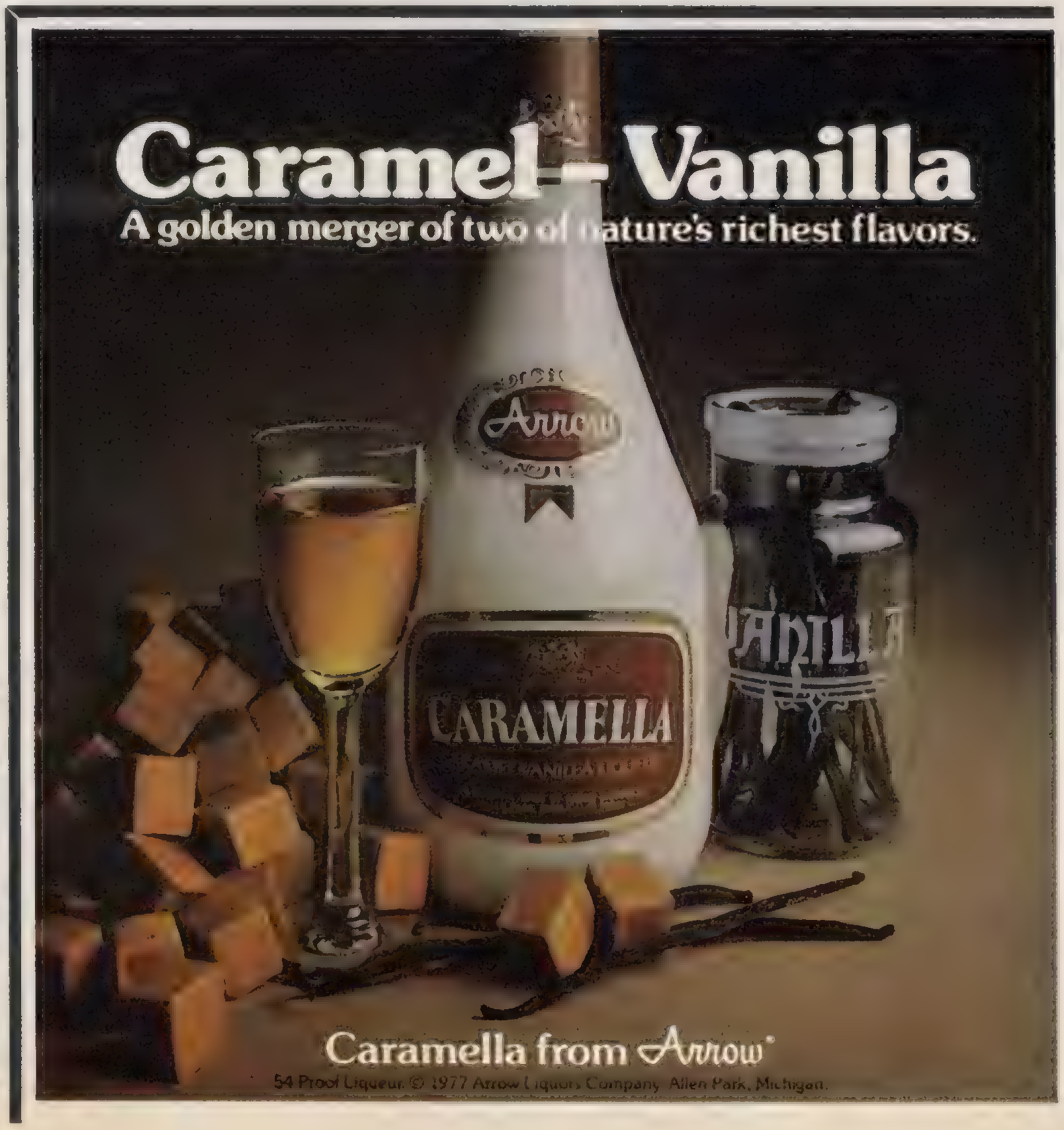
Place corned beef in large kettle and add water to cover completely. Place carrot, turnip, parsnip, onions, herbs, mustard seeds, peppercorns, garlic, vinegar in pot—and bring to a boil. When water boils, skim liquid in kettle and remove as much residue that rises to surface as possible. Reduce heat so liquid barely simmers. Cooking time for corned beef varies a good deal with quality of meat but a safe measure is about 3 hours—or until meat is tender when pierced with a fork. After 1½ hours of cooking time, add pork tenderloin to pot and about half an hour before both meats are ready, add whole sausage as well. When all meats are cooked, drain them in a colander (removing any peppercorns or herbs) and place on serving platter in preheated 300° oven. Reserve cooking liquid.

In saucepan, melt ½ stick of butter and sauté chopped tomatoes and shallots until they wilt. Immediately add chopped cabbage (and enough cooking liquid from meat to cook it lightly—about ½ cup). Cook over moderate heat, stirring frequently—for about 10 minutes. Ideally cabbage should not be too soft.

While cabbage is cooking, place carrot strips in a colander (or tie in cheesecloth) and cook in the meat liquid for about 10 minutes or until *al dente*. Drain.

In a small saucepan over low heat, melt rest of butter until it foams. Add flour and stir well. Add ½ cup of cooking liquid and beat in Dijon mustard and horseradish. Mixture will be fairly thick. Remove from heat and thin with both creams. Add lemon juice and return to heat. Do not boil.

(Continued on page 153)



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COOKING WITH MUSTARD

(Continued from page 147)

Arrange meats on serving platter with carrots around it. Cover with sauce and dust with dill. Serve cabbage separately along with whipped potatoes. Everyone should have a slice of each meat on his plate. Pass the mustard.

BROILED CHICKEN DIABLE

four to six servings

2 broiling chickens, cut into pieces
6 tablespoons butter, melted
2 tablespoons good olive oil
Salt and pepper to taste
6 tablespoons Dijon mustard
3 large shallots, minced
½ teaspoon thyme or basil
Pinch of cayenne pepper
4 cups white bread crumbs

Brush chicken with butter and oil. Place 6 inches below hot broiler, 10 minutes each side, basting often. Season to taste. Blend mustard, shallots, herbs, and cayenne. Slowly whisk in half the basting fat until thick and creamy. Spread over chicken and roll in bread crumbs. Broil again for 10 minutes on each side, basting every 5 minutes. Chicken is done when brown and crispy and juices run yellow.

ROULADEN

four servings

4 pounded cubed steaks (round of beef)
Salt, fresh pepper, and paprika
Dijon or Dusseldorf mustard
⅔ cup finely diced slab bacon
1 cup finely chopped onions
¼ cup finely chopped parsley
1 tablespoon finely chopped chives
4 sour gherkins or *cornichons*
3 tablespoons butter
2 carrots, scraped and diced
1¼ cups dry red wine
1 cup beef stock
1 teaspoon flour
2 teaspoons water
½ cup heavy cream
1 tablespoon parsley

Lay steaks flat and sprinkle with salt, pepper, and paprika on one side only. Then smear each with mustard to taste.

Combine ⅔ of bacon with ⅔ cup onions, 3 tablespoons parsley, and chives. Divide into 4 equal parts and press onto each steak. Place one pickle about one inch from bottom of each slice and roll meat from bottom up. Tie in several places.

Melt butter in a Dutch oven and add remaining bacon, onions, and carrots. Sauté 10 minutes and remove with slotted spoon. Add meat and brown quickly on all sides.

Remove meat and stir in wine, scraping sides and bottom of pot. Add beef stock.

Whisk flour and water together until smooth and stir into pot. Replace meat and add vegetables. Bring to boil, then reduce to simmer. Cover, cook, 1 hour and 10 minutes.

When meat is tender, remove strings, transfer to shallow baking dish in preheated 250° oven. Boil stock until reduced to half.

Stir 1 teaspoon mustard with cream and whisk into sauce. Bring to a boil and cook rapidly until slightly thickened. Spoon over meat, sprinkle with parsley, serve. ▽

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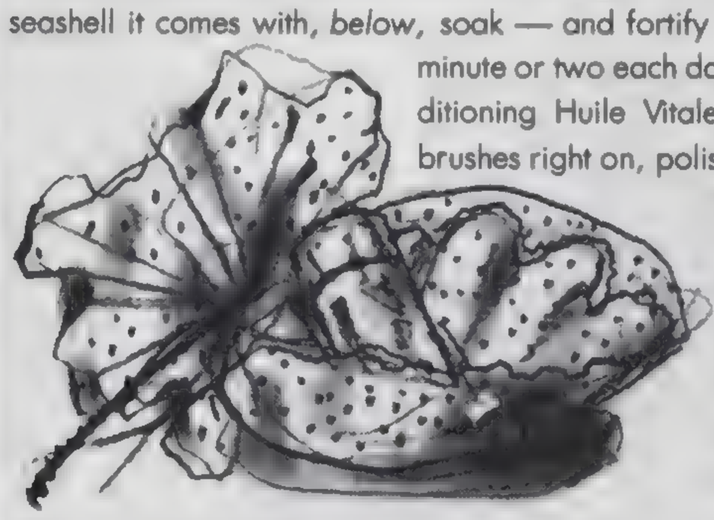




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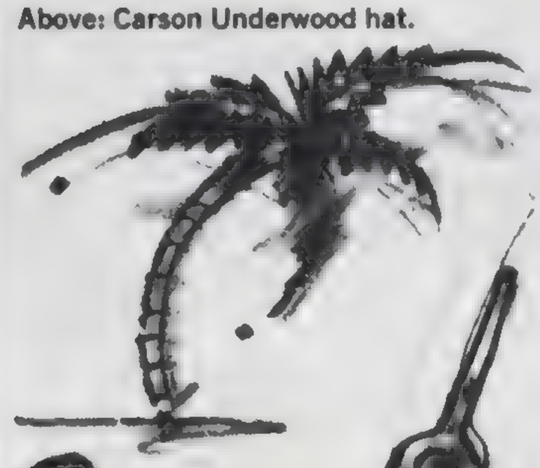
• New summerproofing for nails: Sea Strength. Pour some into the pretty seashell it comes with, *below*, soak — and fortify — fingernails, in a minute or two each day. . . . Cuticle-conditioning Huile Vitale by Christian Dior brushes right on, polish or no polish. . . . Hands get a full — summer-smooth — Lactol Hot Oil Treatment by Revlon at Clive Summers' Salon (in the Olympic Tower, NYC).



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Above: Carson Underwood hat.



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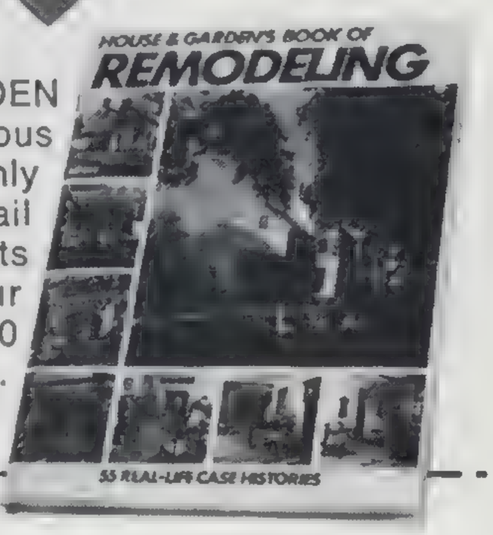
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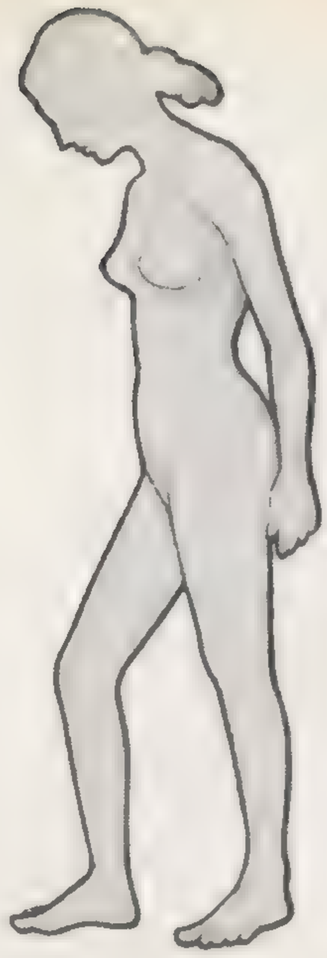
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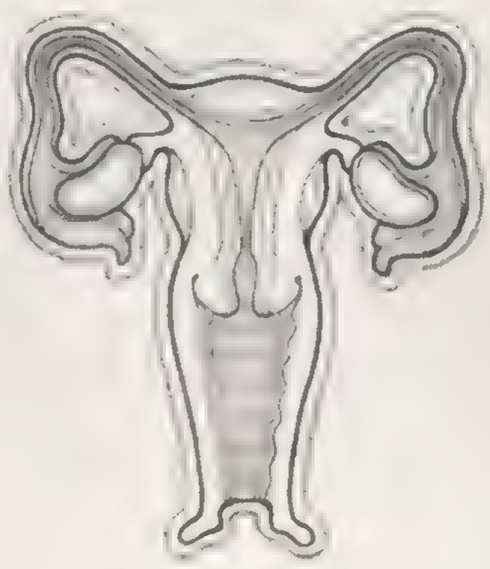
If pregnancy poses a special risk for you, your contraceptive method should be selected after consultation with your doctor.

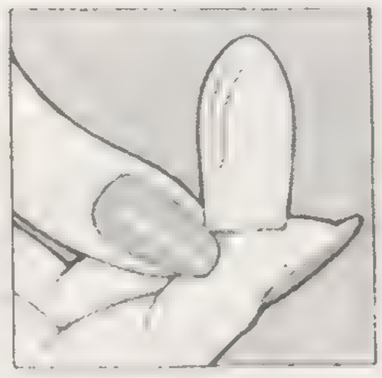
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Talking about... Collecting

Highest auction prices . . . the most appetizing art . . . top bidding—on TV

By Judith Goldman



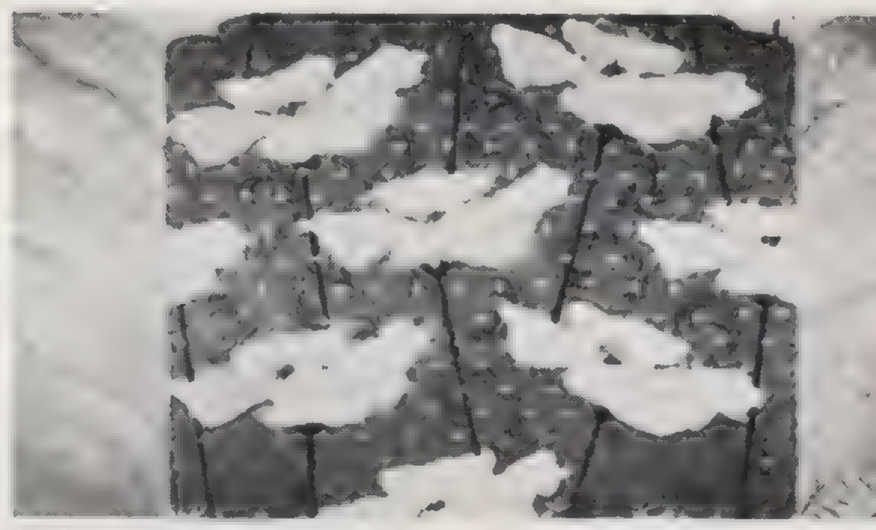
This Tiffany Spider Web lamp sold for $150,000—a world record for Art Nouveau

SPIDER POWER

Art Nouveau prices keep going up. Another record at Christie's New York: $150,000 for a Spider Web leaded-glass mosaic, and bronze Tiffany lamp, c. 1895.

BLOOMING ART

Contemporary painters continue to be inspired by textiles, fashion, home decoration, and one of the best of them is forty-three-year-old New Yorker Robert Zakanitch, who patterns his opulently colored canvases with radishes, garden greens, and exotic flowers. Impressive collectors are buying Zakanitch. Among them: Cologne art dealer Rudolf Zwirner; Swiss dealer Bruno Bischofberger; influential German collector Peter Ludwig; and Fred Mueller, former Pace Gallery partner, who has three Zakanitches in his New York dining room.



Zakanitch's paintings, though "emphatically modern," recall old-fashioned emotions

In the art business, Zakanitch is considered hot; but he's still an underground phenomenon. *The New York Times* didn't review either of his recent shows at the Robert Miller Gallery; yet both sold out, as did another at the Galerie Liatowitsch in Basel, Switzerland. (Works on paper cost from $800; paintings go up to $12,000.)

Zakanitch's sensual pictures are emphatically modern. The all-over patterning is suggestive of Pollock; the celebration of color, of Matisse. But the pictures recall old-fashioned emotions, the kind we associate with times and places past. And the interest in these works, from all quarters, reflects revisions in contemporary taste: a move away from cool, didactic modernism to a juicy, extravagantly personal way of relaying a familiar message.

AT-HOME AUCTION

Things to buy now: Something from The Thirteen Collection—like the Chippendale Mahogany Tea Table (Philadelphia c. 1770, estimate $7500) that New York dealer Israel Sack has donated to the televised auction to benefit New York's Channel Thirteen, to air May 10-13. Remember when bidding at a televised auction: Place highest bids first. . . . Also look for original etchings and lithographs by Ellsworth Kelly, George Segal, and Italian artist Giacomo Manzu, all published by The Metropolitan Museum of Art, under the direction of Daniel Berger. The prints cost about $500—a good deal less than Fifty-seventh Street prices.



A Chippendale tea table: phone-bid for it on TV

INSIDERS' NEWSLETTER

The art press's coverage of objects bought and sold—privately and at auction—is general and sporadic. Newspapers report only big prices at important sales. And regular, reliable information on what's sold or selling, to whom, and why, is hard to come by. Two of the best sources are the market reports published by the country's largest art magazines. The eighteen-year-old *International Art Market*, a homey twenty-four-page monthly newsletter now published by Art in America, Inc., lists descriptions and prices of objects sold at auction. The issues usually include an informed feature by editor Howard L. Katzander, a former *New York Times* reporter who has a low-key way of putting anything in perspective, from reproductions to buyers' premiums at auction. Illustrations are large and serviceable. If there's a spectacular sale, like last season's von Hirsch auction, whole issues are devoted to it. *International Art Market* is an economical way to keep up with auction news; its main failing: lack of commentary on prices. A subscription costs $40 per year.

The tone of the four-year-old biweekly *The ARTnewsletter*, published by *ARTnews*, is strictly "to the trade." The eight-page letter is packed with information—distilled into short sentences—on everything from French eighteenth-century furniture to tax shelters, Victoriana, and English watercolors. *ARTnewsletter* tries to give a price a context and a trend an explanation. A subscription comes to $68 per year.



A collector bought this limewood model of a South German City Palace—for $5000

THE SMALLEST MUSEUM

A Christie's expert discovered a model of a South German Neo-Classic City Palace at an appraisal day sale in Hackensack, New Jersey. Made of limewood by a German immigrant in the late nineteenth century, the precisely detailed 41 x 48½-inch miniature palace, with its carved figures of soldiers, guards, dogs, a family, and servants, caught the fancy of industrialist Malcolm Forbes, who paid $5000 for it at a recent Christie's New York sale.

The Miniature Museum of Chinese Hardstone is an even more extraordinary small wonder. Commissioned in the 1930s from Yamanaka Company by the late Mrs. Frederick B. Hicks—an irrepressible Boston collector—the 3 x 2-foot room holds: an antique Tabriz silk rug in blues, golds, oranges, and pinks with one hundred knots to the square inch; walls inset with panels from an antique table screen; an astonishingly effective skylight; and gleaming nineteenth-century carved rosewood tables. The tabletops are covered with treasures: minuscule vases, urns, bowls, and figures carved from rose quartz, lapis, carnelian—but mainly jade.

The room took three years to assemble; Mrs. Hicks rejected several pieces for every one she chose. The effect is extraordinary, as is the $25,000 price that Fort Lauderdale dealer J.J. Thompson is asking.

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BEAUTY NOW

Dry skin—what is it all about, anyway?

Here are new findings from two leading dermatological experts

By Albert M. Kligman, M.D., Ph.D., and James J. Leyden, M.D.

"Dry skin" is a phrase well known to both physicians and their patients, but there are great gaps in our basic understanding of this condition's cause and nature. Many researchers are attracted to rare exotic diseases and turned off by the commonplace. They are concerned with deep diseases that shorten life, but neglect superficial ones that merely ruin it. No one dies of dry skin. However, many people are tormented by it. We view dry skin as a medically important problem and have spent some years trying to understand how it comes about and developing methods for judging the many treatments recommended for its control.

The common forms of dry skin, called xerosis or asteatosis, occur in the winter when it becomes cold and windy outside, and hot and dry inside—when the windows are shut and the steam heat is on. Dry skin can also be a serious problem in hot, dry climates, where chronic sun exposure is an aggravating factor. The common environmental denominator is the relative humidity: as the humidity drops, the prevalence and severity of dry skin rise.

What happens

The basic defect in dry skin lies in the way dead skin cells are shed. Normally, the flattened, dried-up horny cells come off in small invisible clusters. When they adhere to form relatively large plates and flakes, the surface of the skin becomes covered with whitish scales which cannot be easily rubbed off. The skin feels rough. Stockings and other clothing catch on it. As the condition worsens, tiny cracks can develop in a crazy pattern which resembles crackleware or dried-out mud flats. These minute clefts go right through the tough fibrous outer membrane of the skin, opening it up to external injuries of all kinds. As a result, the fissures may become reddened and inflamed.

Dry skin is notoriously prone to itch. Rubbing and scratching produces further damage, makes the itching worse, and starts a vicious circle. The severity of dryness can often be judged by looking at the scratch marks, particularly in the morning after a sleepless night.

Troublesome three

Three body areas are particularly affected: the legs, the hands, and the face.

The most severe cases of dry skin occur on the lower legs, especially on the outer side. Women are more susceptible than men, probably because sheer stockings do not offer as much protection from the elements as trousers. Also, tight panty hose and stockings increase friction.

The hands are very vulnerable because they are exposed to environmental stresses such as soaps, detergents, solvents, solar radiation, wind, and cold. Frequent hand-washing with harsh soaps is particularly damaging. Soaps and detergents can breach the outer "barrier" layer of the skin, and chemicals which are normally excluded then penetrate easily and cause irritation. Cold weather and brisk winds are potent aggravating factors. Freezing weather causes the small blood vessels to contract, shunting blood away from the surface, and the cold itself makes the dead horny layer rougher and more brittle.

The face, too, is exposed, and dry skin in this area is aggravated by cold and wind. Excessive sun exposure also worsens dry skin. If sunscreens are not used when getting a tan, significant damage to the superficial layers of the skin will occur. Chronic sun exposure invariably leads to dry skin and intensifies the aging effect. We condemn the use of sunlamps for obtaining tans. While a tan may be temporarily attractive, sunlight is bad for the skin and promotes early aging. Sunscreens should be used daily during the summer months, from childhood on.

Women are much more prone to facial *(Continued on page 166)*

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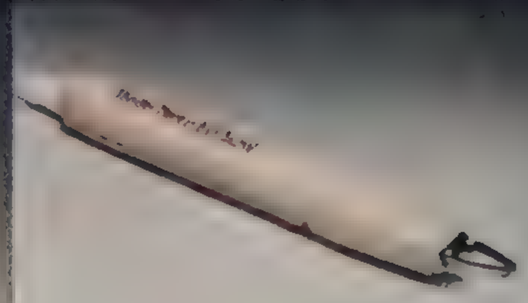
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DRY SKIN

(Continued from page 164)

dry skin than men. They have a sense of tightness and dryness, and yet the skin rarely looks or feels dry to the outside observer, probably because of the covering effect of the natural oils, which are plentiful in this region. We speculate that these symptoms may result in part from the excessive use of cosmetics and cleansers that contain alcohols, propylene glycol, various surfactants, and some other substances. By their thirties and forties, most women suffer from dry skin on some part of the face and are generally engaged in trying various treatments and moisturizers to combat it. Early wrinkling may, in our opinion, be associated with overuse of makeup removers, abrasives, soaps, and various makeup creams.

Who is at risk?

Some persons are very susceptible to dry skin, while others are quite resistant. The individuals at high risk include those with a personal or family history of allergic disorders such as eczema, often accompanied by allergic rhinitis (hay fever) and asthma. These hypersensitivity states are strongly influenced by heredity and are usually lumped under the diagnostic umbrella of "atopic" diseases. It is estimated that as many as 10-15 percent of the population may have an atopic background.

Another susceptible group is people of Celtic origin (Scottish, Welsh, Irish). They are fair-skinned, blonds or redheads. They sunburn very easily, tan poorly, and appear to be more susceptible to all environmental stresses. This is particularly apparent in the face of Celts with a ruddy "flusher-blusher" type of complexion. Celtic women must be especially careful to protect themselves.

Is dry skin really dry?

One interesting piece of scientific information recently generated in our study is that "dry" skin contains essentially no less water than normal skin. Sophisticated analyses have failed to show any significant difference in the water content of plugs of "dry" and normal skin. Another misconception is that people with dry skin lose water more rapidly, that they have a defective barrier which causes the skin to dry out. We have measured this water loss in dry skin, and it is within the normal range. And we cannot show that the scales obtained from dry-skinned persons are less able to pick up water from a humid environment.

The cause of dry skin is elusive. The only thing we know with certainty is that dry skin is a disturbance in the way dead cells are shed from the surface. What makes them stick together in flakes is unknown. Microscopic study of specimens has not been very revealing. We are dealing with a rather subtle change whose effects are way out of proportion to the features we can see and measure.

Whatever the ultimate physical-chemical, biochemical, or molecular abnormalities, it is clear that environmental stresses, particularly low humidity, are important. A sharp drop in the relative humidity, especially if accompanied by cold and winds, will precipitate dryness and chapping literally within hours in a susceptible person. Conversely, dry, chapped, even fissured skin will greatly improve within a day or two if the weather suddenly turns warm and wet. The "dryness" is confined to the very outermost layers at the interface with the environment. Wetting the skin obliterates dryness as the dry flakes pick up water and swell.

What matters is not the absolute amount of water in the air but the relation between that and the maximum amount the air can hold at a given temperature. The higher the temperature, the more water the air can contain, and the more it will draw from its surroundings. That is why overheating indoors is so bad for the skin—the amount of water needed to restore a healthy moisture balance is not added to the air. So it simply takes all it can get from your skin—to say nothing of your nose, your throat, your lungs. In theory, air conditioning should have the reverse effect. But many air-conditioning systems get rid of too much moisture in the cooling process, so the relative humidity of the cooled air is less than that of the warm air drawn in at the start.

Cleansing, moisturizing

A common mistake made by patients is to feel that "dry skin" must be kept extra clean in order to prevent infection. Vigorous cleansing only makes things worse. Cleansing is useful to get rid of unwanted soil, including natural skin secretions, but should not be overdone. (Another aggravating factor is rough, tight, form-fitting clothing.)

Formulations for dry skin often contain "humectants," water-attracting substances such as glycerin and propylene glycol. These will indeed absorb water from the *(Continued on page 180)*

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Health

Tips for summertime safety...help in a heart speed-up...bodily basis of childish "badness"...aspirin alert

By Melva Weber

VACATION SAFETY FOR LIMITED LUNGS

People with mild forms of chronic bronchitis or emphysema often are reluctant to vacation in the mountains or even to travel on jet airplanes, where plane cabins are pressurized to match ground elevations between six thousand and eight thousand feet above sea level. The reason: fear that reduced atmospheric pressure will bring on severe heart and breathing difficulties. William G.B. Graham, M.D., and Charles S. Houston, M.D., of the University of Vermont, both well known for research on altitude sickness, found that surprisingly little was known about altitude safety for thousands of people who have limiting but not disabling lung disease.

The Vermont doctors thoroughly tested eight volunteers with mild lung disorders, first near sea level and then during a stay at a mountain resort nearly 6300 feet in altitude. Up on the mountain, test subjects breathed a bit faster, some felt slight fatigue, one developed a headache. (Some had insomnia; but then, so did the researchers. The cause was identified as noisy winds and ice sliding off rooftops at night.) The patients showed no damage from low air oxygen, heart functions remained normal, and no one developed any symptoms of mountain sickness from reduced blood oxygen.

In general, Dr. Graham and Dr. Houston concluded, it should be safe for many people with mild lung disease to travel by air and to take vacations at somewhat higher altitudes, with their doctor's advice. For those with severe lung conditions, more caution and more medical research is needed.

SUN — LET'S FACE IT

For a change, a government agency suggests labeling a product *good* for you. The product is sunscreen; and, the Food and Drug Administration says, the regular and liberal use of sunscreen agents against sunburn can also reduce early aging of skin and act to prevent skin cancer.

An expert FDA advisory committee recommends rating all sunscreen lotions, creams, and stick solids by numbers 2 to 8, for varying degrees of effectiveness in blocking solar rays. Skin types may be ranked by Roman numbers I through V, from most sun-sensitive to least. Type I skin needs 8-rated, or ultra-protective sunscreen. Translated, says the FDA, this means if you turn red after twenty minutes of unprotected sun exposure, you should be able to stay undamaged in the sunshine for two hours and forty minutes by properly using an 8-rated sunscreen.

For much more on sunscreens and your skin, write the FDA for HEW News Release P78-30, Food and Drug Administration, Rockville, Maryland 20857.

COUGH FOR YOUR HEART

It may be possible to stay conscious during a heart attack by deliberate, rhythmic coughing. In a report to the American College of Chest Physicians, Jeffrey M. Cary, M.D., formerly of the University of Washington School of Medicine in Seattle, showed that forced coughing stimulates blood flow. People having heart attacks sometimes have prevented unconsciousness by coughing. Jeanne M. Wei, M.D., Johns Hopkins School of Medicine in Baltimore, reported that hospitalized patients can be instructed to cough to correct arrhythmic disturbances, avoiding the need for thump or counter-shock during excessively rapid heart action.

BAD CHILD OR ALLERGIC ONE?

Is it true that hyperactivity, chronic lassitude, and other symptoms in children may be caused by foods, food dyes, other additives? Will restricting certain substances from the child's diet bring relief? Doris J. Rapp, M.D., a Buffalo, New York, pediatric allergist, has taken a long, clinical look at the "allergic-tension-fatigue" syndrome (which she formerly believed did not exist), has treated many youngsters whose problems ranged from violent behavior to extreme exhaustion. Dr. Rapp has written a book, *Allergies and the Hyperactive Child* (Sovereign), that can help in caring for the youngster with allergies, behavior problems, possibly both.

TICK-BITE TIPSHEET

Rocky Mountain spotted fever, a dangerous disease, is on the rise; and May through September is the season to watch for clinging wood ticks, those small, round, hard insects that attach themselves to human skin and are the carriers of the disease. Far from being confined to the Rockies, most cases of spotted fever happen in the Eastern half of the country. Symptoms may include rash, headache, pain, and fever; but any of these symptoms may be missing until the disease is advanced.

Delay in getting medical treatment and failure to diagnose the disease are the big risk factors; antibiotic treatment is highly successful when started on time. For instance: always explore scalp and hairy body areas with fingertips after a day in woodsy outdoors; check children every day, too.

When a clinging tick is found, be sure you remove the entire insect, not leaving its head parts imbedded in the skin. If you remove a tick shortly after it has attached itself, you're fairly safe from infection. And, if you come down with an unexplained feverish illness, get medical help, explain the possibility of tick infection.

WHEN TO SKIP ASPIRIN

As valuable as aspirin and other anti-inflammatory drugs are in treating many problems, there's evidence that in bacteria-caused infections, such as pneumonia, aspirin may cut down the body's ability to fight infection. Laboratory tests have shown that aspirin reduces the stickiness of bacteria-fighting white blood cells, interfering with their toehold at the infection site. The researchers, Philip J. Spagnuolo, M.D., and Jerrold J. Ellner, M.D., of Cleveland's University Hospitals, believe more study is needed of aspirin's effects on white blood cells, may show that aspirin dosage can be harmful in bacterial-infection cases.

HERBAL DANGERS

Pennyroyal oil, a concentrated extract of an old-fashioned herb now sold as a fragrance, insect repellent, and herbal tea, sometimes has been used to bring on menstruation. The Government's Center for Disease Control reports the oil recently caused three dangerous poisonings and resulted in the death of an eighteen-year-old woman. Pennyroyal (also called squawmint or mosquito plant) has been used since ancient times to induce abortion; but, the CDC warns, its action is unpredictable and dangerous. Caution is urged in taking pennyroyal oil or any potent or unknown botanic substance; and, in case of an herbal emergency, contact your local poison control center.

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Talking about... TV

By Diane English

Turntable TV . . . China—as we see it . . . opera for video buffs



Author Brooke Hayward, top, and, above, Deborah Raffin, who plays Brooke in CBS's version of her best seller, "Haywire"

Television never ceases to amaze. The same network that has foisted **Supertrain** upon us has commissioned famed composer and librettist **Gian Carlo Menotti** to create a new opera for television. In 1951, Menotti created **Amahl and the Night Visitors** for NBC and won the Emmy, Christopher, and Peabody awards. The new work, Menotti says, ". . . will use all of television's modern techniques. I'd love to write an opera that could only be televised and not given on the stage." . . . It almost seems as though PBS and the networks are switching places—the Carnegie Commission coming down hard on public broadcasting for a lack of vital American production, and the networks continuing to tap American best sellers for material. Examples: **Lee Remick, Jason Robards,** and **Deborah Raffin** star as **Margaret Sullavan, Leland Hayward,** and daughter **Brooke Hayward** in Brooke's Hollywood-child memoir, **Haywire,** for CBS. . . . On ABC in May, look for the five-star mini-series **Ike,** starring **Robert Duvall** as General **Dwight D. Eisenhower,** and **Lee Remick** as his military aide and devoted friend, **Kay Summersby.**

CHINESE SAMPLER

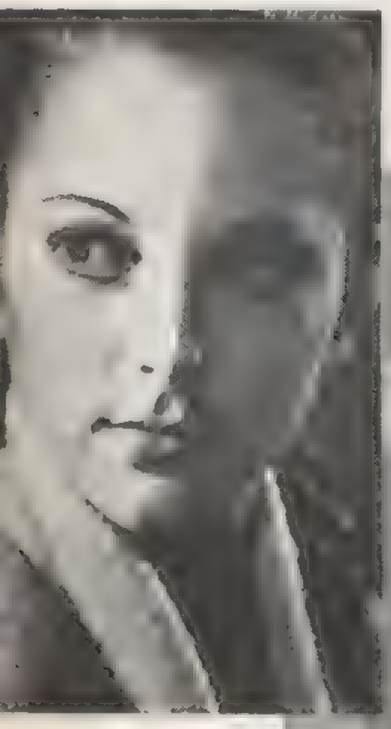
Americans are the largest exporters of television production in the world; yet we make little room in our broadcast schedules for imports. So while other nations learn about us, our own field of vision is oddly narrow. Happily, though, PBS will present, from the People's Republic of China, a ninety-minute special that airs May 15 at 9:00 P.M., ET. *From China To Us* is a broad sampling of opera, dance, and music of present-day China as performed by its prestigious Performing Arts Company. Beneath the brilliant colors, textures, and sounds steeped in a 3500-year history is the potent influence of Communist ideology. The program is a fascinating reflection of a national character.

VIDEO DISK JOCKEYS?

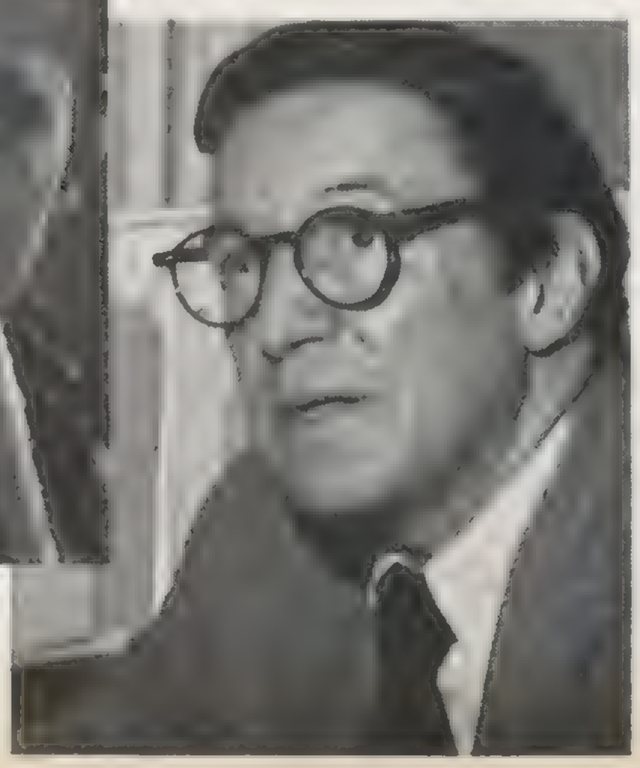
The video disk player, which resembles a standard record player, hooks up to a television set and allows viewers to see cultural events, informational programs, or hit films prerecorded on aluminum and plastic disks. Magnavox has introduced its video disk player, which, when it reaches selected markets later this year, will probably retail for about $695, with disks costing between $5.95 and $15.95, depending upon the program. The success of the disk player will hinge on the types of programs available on disk and on how willing the consumer will be to plunk down the cash equivalent of four movie tickets for a video copy of "Hair."

Plus, there is the ever-growing market for video-cassette recorders (VCRs) that tape shows off the air for later viewing.

In a foreshadowing of what's to come, MCA Inc., the huge communications conglomerate now producing video disks, and Disney are suing the Sony Corporation in an attempt to outlaw its VCR, The Betamax. MCA and Disney claim that Betamax owners are violating copyright laws when they record shows off the air. But it is hard to imagine the nearly one million VCR owners in this country surrendering their Betamax's, SelectaVisions, and Vidstars in order to return to those dark ages when one had to stay home on Saturday night for the big movie or choose between favorite shows on opposing channels.



Dancer Leslie Browne with Mike Wallace: a "kindly uncle"



MIKE WALLACE: TV'S AVENGING ANGEL

When **Mike Wallace** checked into a Palm Beach hotel recently for a vacation, the management shuddered. Their reflex reaction: What did we do now? Mr. Wallace's reputation as America's number-one avenging hero, who gets after the corporate bad guys on camera, has helped put CBS's *60 Minutes* on top of the Nielsen ladder. But minus camera crew and assignment, Wallace is a warm and sensitive man more inclined to talk proudly about his daughter than about the most memorable interview.

When one watches Wallace making mincemeat of con men, one wonders how he cajoles them to talk. "I think they do it," says Wallace, "because, for the most part, they are people of some accomplishment and they are confident they can handle the interview. But then . . . they're often surprised to know how much we've learned."

If Wallace has a trademark, it is his ability to ask the bluntest questions in a disarmingly gracious way. "With the young dancer **Leslie Browne,** I was a kindly uncle inquiring about her love life. With the **Shah of Iran,** I found that if I [called him] 'Your Majesty,' that little bit of deference made it easier to ask about corruption and torture."

Is Mike Wallace a difficult man to live with? "I guess you'd have to ask my wife, Lorraine," he says smiling. "I suppose I'm not the easiest of companions. I'm a curious person . . . and there's not much small talk in me."

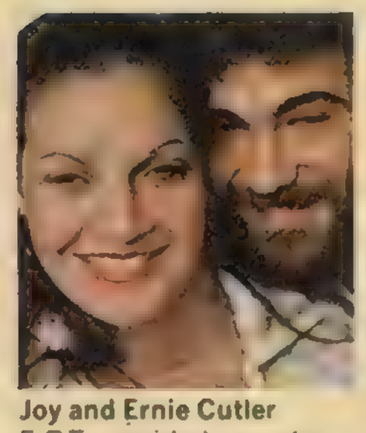
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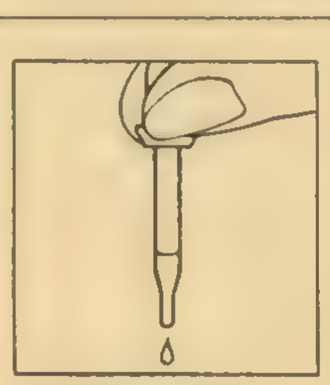


Paula Shegda
Two days after E.P.T. told me I was pregnant—my doctor confirmed it. It was just as accurate as my lab test

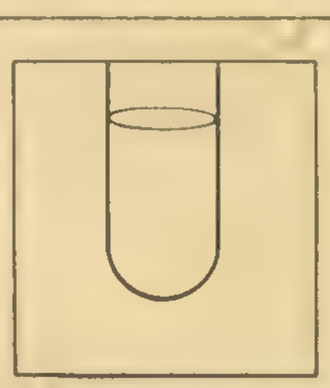


Marjie Odekirk
Thanks to E.P.T., I found out I was pregnant only 12 days after missing my period

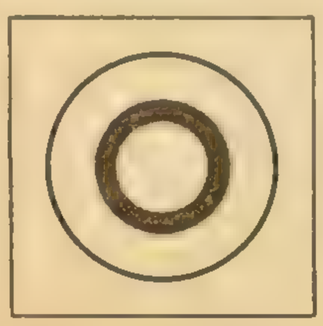
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DANCE

A fresh look at genius: how Balanchine shows us ourselves

In its new spring season, the New York City Ballet gives even more reasons for our growing attraction to dance

By Holly Brubach

We live in an "Age of Anxiety," as W.H. Auden diagnosed it in 1947. Nothing since has laid the name (or the anxiety) to rest. The modern perspective is foreshortened. But in the ballets of George Balanchine our objectivity is restored; he gives us hope. This month, The New York City Ballet brings that hope to life when it comes home to the New York State Theater for its annual spring season, May 1-July 1.

Every choreographer is the architect of a world apart. With the development of *pointe* technique, classical ballet laid claim to a third dimension that introduced new expressive possibilities. The image of a woman *en pointe*—poised between earth and air—is extraordinary: It alerts us to subjects and themes larger than those of our everyday experience. The strangeness of that image enabled nineteenth-century choreographers to realize plots that took place in the realm of the spirit—ordinary mortals consorting with fairies and sylphs, lovers reunited in the afterlife.

In this century, most ballet choreographers have ignored the otherworldliness of the woman *en pointe* and turned to a more "realistic" mode, more expressive of modern life and its tensions. Balanchine, however, has capitalized on the classical image, translated into contemporary terms. The conventions of plot and character are gone. In ballet as Balanchine has redefined it, the dancer personifies the virtues that lay at the heart of the classical tradition—wisdom, courage, magnanimity, strength, and love. Each ballet is a discourse on human nature.

In the best of his ballets, Balanchine's vision is both modern in its complexity and classical in its refusal to be of the moment. We are transported into a world of essences—the spiritual realm that lies within, and not beyond, us. Every ballet, every dancer



Peter Martins, Kay Mazzo in "Stravinsky Violin Concerto": love with pragmatism

delineates different features: Suzanne Farrell is sexy and tempestuous in *Tzigane*, witty in *Union Jack*, wise in *Symphony in C*. We recognize in her—in all of these dancers—the dimensions of our own personalities, the best that we can be.

Given that people are capable of love, that civilization will prevail: what form that love, that society will take in life is Balanchine's subject. The entire repertory—from *Serenade* and *Apollo and the Muses* (revived and revised this season) to *Vienna Waltzes* and *Kammermusik No. 2*—constitutes an indispensable lesson in modern

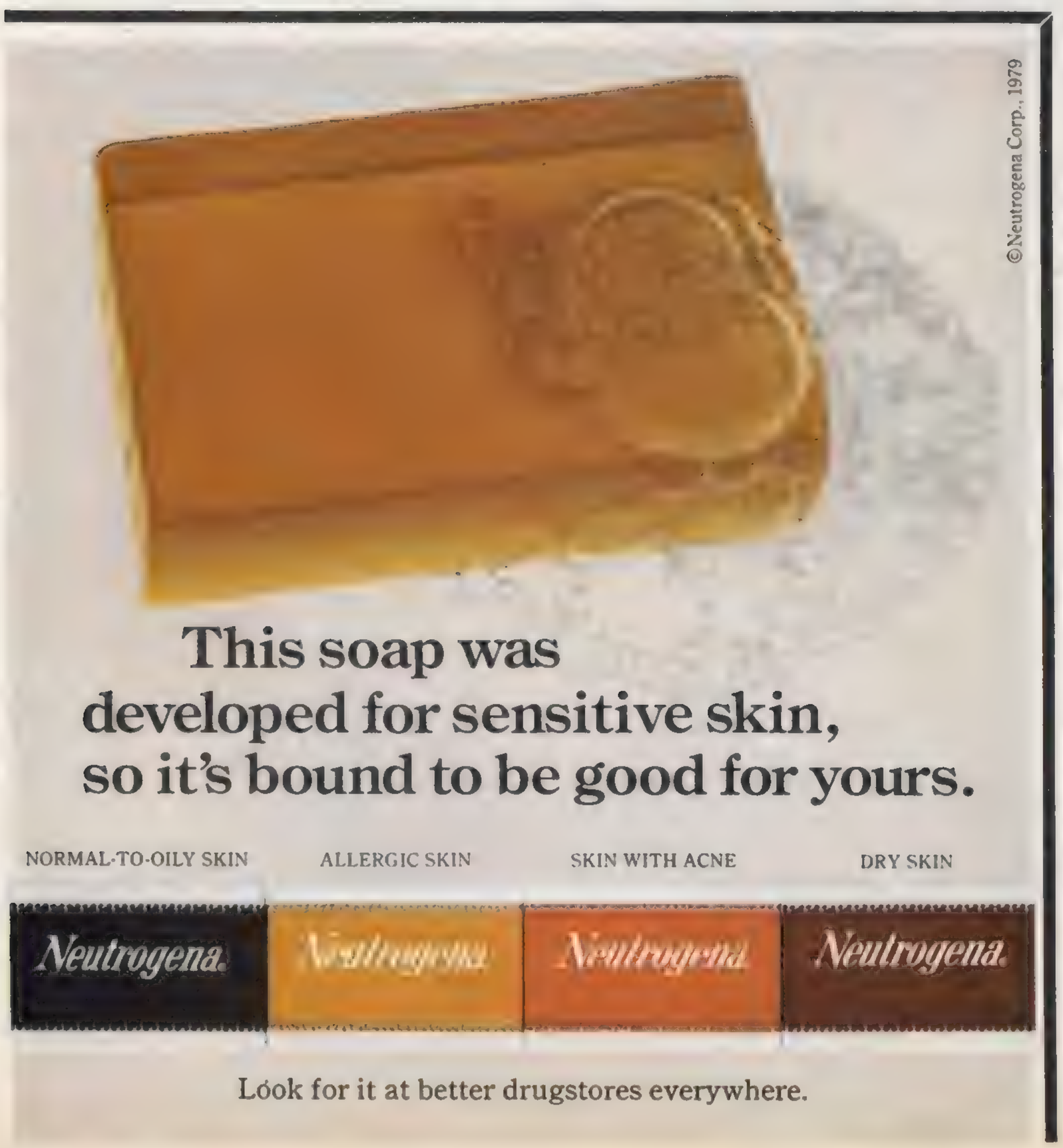
"Balanchine exposes the workings of intimacy"

decorum. For example: In *Stravinsky Violin Concerto*, Balanchine exposes the workings of intimacy on a day-to-day basis. Two couples resolutely chart the course of love unsweetened by romance—no lifts, no partnering per se. No glimpse of ecstasy. *Stravinsky Violin Concerto* is a tough ballet, built on courage and perseverance.

The same pragmatism, the same sense of gravity pervades *The Four Temperaments;* each of the "humors" is earthbound. Then, in the coda, the lifts begin—supported leaps that soar on a trajectory spanning the breadth of the stage. It is the same after two or ten or even a hundred viewings—this moment is always astonishing in its impact. Suddenly, human nature takes exception to the rules by which it is governed. We transcend our own chemistry and achieve beauty, beyond reason.

MORE DANCE:

American Ballet Theatre at the Met, NYC. Through June 9. "The Tiller in the Fields" (premiere May 5), for Gelsey Kirkland and Patrick Bissell—Antony Tudor continues his investigation of the tension between feelings and behavior in exhilarating ballets. . . . Marathon dancing: May has been designated American dance month on public TV. Tune in for the premiere of Martha Graham's reconceived "Clytemnestra" and more. ▽



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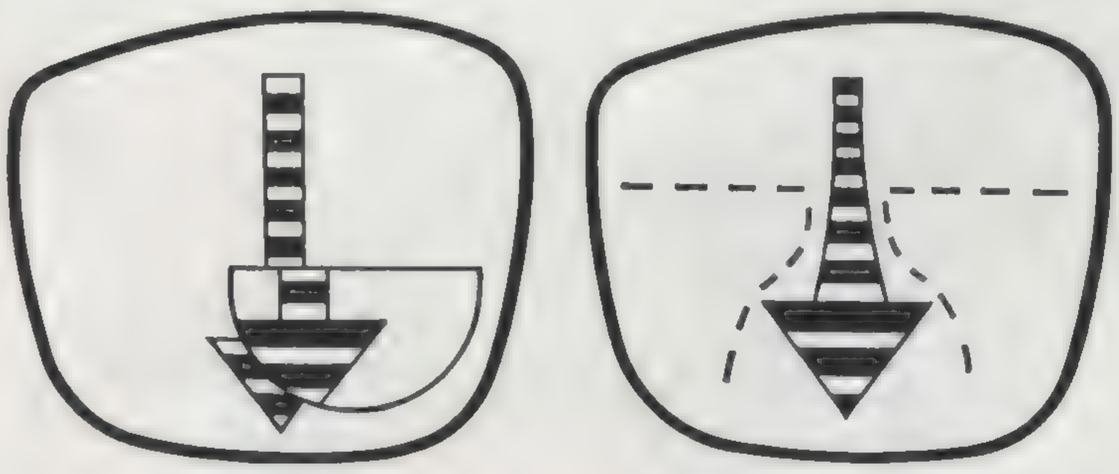
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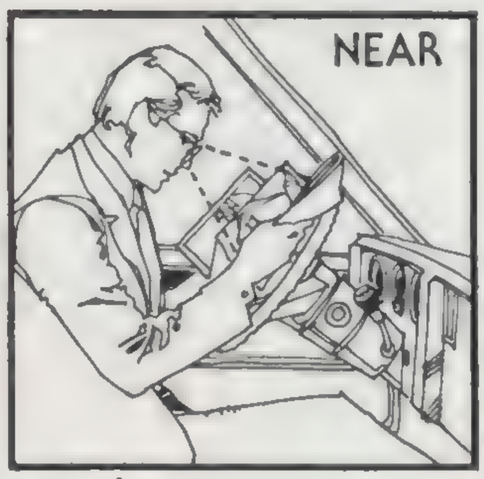
97 out of 100 bifocal wearers adapt easily to ULTRAVUE Lenses.

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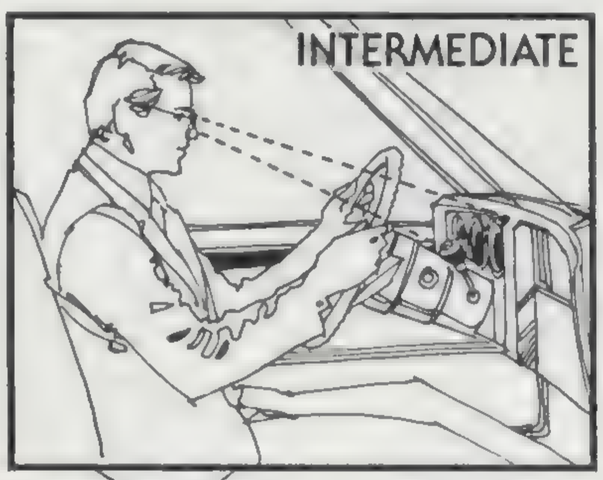
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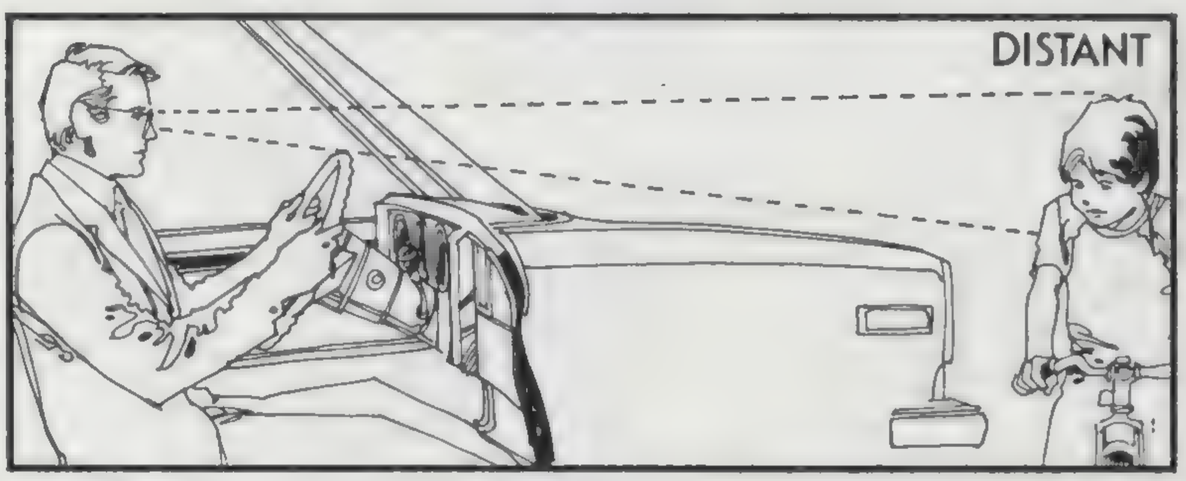
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DRY SKIN

(Continued from page 166)

atmosphere. But it is when the air is dry that dry skin is likely to occur, and there is then little water to be tapped.

Moisturizers smooth the skin not by adding water (which would be quickly lost in any case) but by affecting the shedding process in some way. Our working definition of a moisturizer is a substance that relieves the signs and symptoms of dry skin. This describes the effects without implying any particular mode of action.

Measuring effectiveness

One of the reasons there are so many products advocated for the treatment of dry skin has been the lack of a uniformly acceptable method for evaluating efficacy. A variety of methodologies have been proposed, including measurement of transepidermal water loss, scanning electron microscopy, surface "hardness" and roughness, and measurements of elasticity. These methods all have serious shortcomings. In our own studies we have had to rely on clinical inspection of the skin through a dissecting microscope. A method we find particularly useful is the rate of relapse after discontinuation of the test agent. We call this technique of analysis the "regression method." It distinguishes agents that temporarily mask the condition from those that cause a fundamental physiologic change. For example, each time mineral oil is applied it relieves the dryness. However, after two to three weeks of twice-daily application, no real change can be demonstrated. A few days after use of the oil has been stopped, the dry skin has returned to its original state. With petrolatum, it may take two weeks for the condition to come back completely.

What works

Utilizing this procedure we have studied a great variety of materials. We have found the most effective agents to be those high in oil content, particularly ones of high viscosity. Lanolin and petrolatum are at the top of the list. While these are the most effective, they are esthetically the least desirable. The objectionable greasiness can be avoided in part by using a talc powder after application. Next most effective are creams that are water-in-oil emulsions, and again, the more oil the better. Examples of effective agents in this class are Eucerin and Nivea creams. These products are less greasy than petrolatum and lanolin but are not as elegant as many lotions and oil-in-water creams, which, while more esthetic, are less efficacious. Some lotions, such as Vaseline Intensive Care, are quite good for the body but should, we feel, be used with care on the face.

The aim is to achieve a balance between esthetics and clinical benefit. Most of the standard moisturizing creams are, in our opinion, no better than regular cold cream. A few actually may irritate sensitive skin, an effect that may not be immediately noticed because all creams conceal a dry skin condition. On the face, one has to be particularly careful. One way a patient can evaluate a facial product is to observe what happens when she stops using a seemingly helpful agent. If there is a sudden relapse, then that particular product may have been simultaneously producing irritation and masking it.

Practical program

Our advice for the management of dry skin is as follows:

First, minimize aggravating factors as much as possible. This means, in particular, avoidance of too-frequent washing with soap.

On the face, women should avoid overuse of agents high in alcohols and other solvents. Such overuse of astringents and pore-minimizers can aggravate dry skin.

Protection of hands from excessive exposure to detergents and solvents is extremely important.

Avoid excessive exposure to ultraviolet light. Do not use sunlamps at all, keep sunbathing to a minimum, and—as we said earlier—use a sunscreen all day long during the summer.

Abrasives are easily overused and can damage skin, especially if used vigorously with most soaps.

As to active treatment of dry skin, for the face we recommend using a light oil-in-water cream in the morning and possibly after lunch, if necessary. Gentle washing with a soap such as Dove is also recommended. In the evening, a heavier water-in-oil preparation should be used. Many women will adopt lanolin and petrolatum once they realize the great benefits after a month or two of use.

For the body, a twenty-to-thirty-minute bath in warm water relaxes and also hydrates the water-loving horny cells, which swell and soften. Five-minute baths are useless—you need at least twenty minutes for a good effect as it takes time for the outer layer to hydrate. Do not use too much soap. Two such baths daily, one in the morning and one at night, are very effective as long as you do not overbathe: two or three long baths can damage the skin.

The most important thing is what you do after the bath. Gently pat dry and apply either a heavily oiled material, such as petrolatum or lanolin if the condition is severe, or a less greasy material for less severe cases.

Bath oils are very popular. They usually contain mineral oil and impart a nice feel to the skin after one leaves the bath. But we have not found them as effective as heavier materials such as petrolatum.

These therapeutic approaches can and should be used prophylactically. Starting one or two months before an anticipated onset of symptoms can effectively prevent the appearance of dryness.

Steroid creams should be used only briefly in highly inflamed cases—and, of course, only on a doctor's prescription. Prolonged use leads to atrophy of the skin and worsens dry skin.

Last but not least, make sure that the air at home or in the office is not too dry—especially in winter. You can probably sense when humidity is too low. Otherwise, there are inexpensive gadgets available at hardware stores for this purpose. At home, a big aluminum spaghetti pot (eight-quart size) over a minute flame on the back of the stove round-the-clock will put five or six gallons of water into the air every twenty-four hours, and the moisture will diffuse through other rooms. Humidifiers are also good—take one to the office (even in summer when the air conditioner is on—as that is often drying, too!). ▽



Travel Now

Summer ski spree...a "novel" way to tour Australia... Georgia's newest old inn



Best time to sightsee the U.S.S.R.: summer — when Palace gardens are in full bloom . . . when you can picnic and café-sit outdoors . . . go sailing down a romantic Leningrad canal (*above*). For the first time ever, the see-Russia experts, General Tours, are offering a bargain nine-day trip to Moscow and Leningrad during the warm-weather season. Priced from $899 to $969, General Tours' "Russia in Brief" program sets out from the U.S. every Friday from May 25 through October 5. Included in the low-low price are airfare, transportation within the Soviet Union, first-class hotels, *all* meals, theater performances in Moscow and Leningrad, a gala dinner at Moscow's famed Arbat restaurant. Contact a travel agent or see page 296 for details.

Travel Editor's lifesaver: the thinnest little wool camisole. To pack instead of an extra sweater – it weighs next to nothing, takes up no suitcase space, slides under everything. And it works! – providing an added (necessary) layer of warmth against unexpected changes in the weather . . . against "unseasonable" spells at a beach or tropical resort. – D.M.

For wine lovers, two tempting adventures: First, a seven-day sail down the Rhine on the MS *Britannia (below),* visiting wine areas in Germany and France. Departing September 23, this expert-guided "Floating Wine Seminar" costs $864-$903. Write: Rhine Cruises, 170 Hamilton, White Plains, NY 10601. . . . Taking off September 19, a super-luxe wine-see of both London and Italy's Chianti Classico region with galas in the palazzos of Tuscany's noblest vintners . . . a private tasting at Christie's before the London firm's famous wine auction. Cost: $3485 — plus airfare. Concorde Group, 1361 Madison Ave., NYC 10028.



New: A service called Maitre D' gives travelers instant access to 150 top restaurants in twenty-four cities through one toll-free number. For women on business trips, a Maitre D' reservation means a good table, no questions as to who tastes the wine, pays the check. $30 annual membership fee includes restaurant guides. Details, write: Maitre D', P.O. Box 800, Warren, OH 44482.

FESTIVAL CASALS, 1979

Off-seasoning Puerto Rico this summer? Don't miss the island's annual fiesta of classical music, dedicated to a long-time resident, the late Pablo Casals (*right*). This year's Festival Casals (May 31–June 15) literally takes to the streets with many concerts scheduled for marketplaces, historic buildings, and churches in San Juan. Featured artists include pianists Misha Dichter and Garrick Ohlsson, Metropolitan Opera star Judith Blegen, composer Aaron Copland, who will conduct his own works. Ticket and program information: Festival Casals, G.P.O. Box 2350, San Juan, PR 00936.



■ ULTIMATE SUMMER ESCAPE . . . WINTER!

This summer, ski the Andes Mountains of Chile. If you like an intimate resort, try the tiny lodge at Farellones, less than an hour from Chile's capital, Santiago. A new tour gives you two weeks on the slopes at Farellones, plus breakfasts, dinners, and lift passes for $869; airfare is additional. Contact: Wright Way Tours, 617 S. Olive St., L.A., CA 90014. . . . Another summer escape plan — from Braniff Airlines — takes you to Chile's ultra-sophisticated ski complex at Portillo for ten days. $615 includes hotel, meals, transfers; airfare and lifts, extra. See travel agent or page 296.

Australia in depth

Getting "Down Under" has never been easier thanks to new super-low airfares between the U.S. and Australia. Now, to make the country even more intriguing, Qantas Airlines has had best-selling novelist Colleen McCullough create a special tour that visits the remote Outback locales of her novel *The Thorn Birds*. McCullough's "Thorn Birds Country" is a seventeen-day, 950-mile trek, beginning in Sydney, that penetrates the rugged plains of New South Wales as well as the tropics of Queensland. Price — including airfare from L.A. — around $2000. See a travel agent or page 296.

Georgia *inn-spot*

Just open in Savannah: the 17Hundred90 Inn, a fourteen-room hostelry in the city's beautifully restored downtown. Antiques, fireplaces, fresh flowers, complimentary wine in rooms; excellent dining in the candle-lit, brick-walled restaurant. (Rates: $55-$75 for a double room; phone: 912/236-7122.)

—RICHARD ALLEMAN

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TRAVEL

Israel: the modern vitality of an ancient land

One traveler's discovery of a young country, as old as the Bible, as exciting as tomorrow

By Kathleen Madden

Israel. It all comes together here: *The Bible* and the British Empire. Bedouin tribes and Crusader castles. Napoleon, who had some trouble docking and took his armies elsewhere. Richard the Lionhearted. Mark Antony. Jesus Christ.

History, where I come from, is a hundred-year-old house, nicely preserved. Jerusalem's *recorded* history goes back some four thousand years. The modern state of Israel, at age thirty-one, is barely older than I am. The modern Israeli is better educated. (At an insecure moment, getting ready for the trip, in my bag I wanted to pack A—an archaeologist, B—a *Bible*, C—Cyrus Vance.) My first cab driver in Israel speaks not only Hebrew and English (as does just about everyone) but Arabic, German, and Yiddish. He can also carry off an impressive con-job of Italian, French, and Russian and knows, it seems, the genesis of every rock, tree, ruin, and new skyscraper in the country.



Rising "like an ancient jewel," the walled Old City of Jerusalem

As a Jerusalemite, he knows, too, the power of David's City. As we climb the tan hills, past ancient terraces and olive trees, I feel an inexplicable excitement.

Jerusalem, at sundown, is amassed with gold. At night, from my Hilton balcony, the black city's monuments—the flat-topped Knesset, a domed Orthodox church, the distant Old City—are spotlit like a magical tourist's map. The sky-stars and twinkling lights of surrounding hill villages merge, before me, on an indefinite horizon.



Old Jerusalem's bazaars spill their offerings onto twisting narrow streets

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At six in the morning, the rising Jerusalem sun is too bright to look at. The city beneath it is a sea of sand walls and red-tile roofs starkly etched in the cool, crisp air. All buildings here must be made with—or faced by—Jerusalem stone. The result is a tan-colored city, a city built on rock.

The Jerusalem streets are slowly wakening: driving through town, we pass an old nun swathed in heavy black. Side-curled Hassidic Jews, Orthodox men in their rounded fur hats. An Arab woman fully veiled. A young girl in peg-legged pants. In Israel, worlds rush by you—peoples, civilizations, religions, histories. On the outskirts of Jerusalem, you pass a Bedouin shepherd. A woman balancing a huge bundle on her head. Further on, you notice the roving Bedouin's black tent has a TV antenna attached to it. At the filling station, a donkey is parked at the gas pump.

The faintly green February hills somehow support a major population of goats and small black sheep. An appropriately picturesque "tourist camel" squats at a road junction, his turbaned owner sitting beside him. "He'll charge you only a quarter to get up on him," says the man with me. "And a dollar to get down."

Soon, there is nothing but sand and sun-baked cliffs. Dry river beds—*wadis*—that, in winter, carry water to the Dead Sea. On one side of the road is seared sand, an occasional umbrella-shaped acacia tree—close to the ground and shading its root system. Out the other side window are flowering white reeds and the pale blue of the Dead Sea. We're at the lowest spot on earth, and the smell of sulphur fills the air. The Dead Sea is loaded with mineral deposits, which the Israelis are mining. There's not much else here—except some exceptionally buoying water. "Dead" means no algae, no plants, no fish.

The air in the desert is hazed with dust; softened and surreal. The sun shines through the ridges for spectacular effects of golden light and bright brown hills. This

(Continued on page 186)

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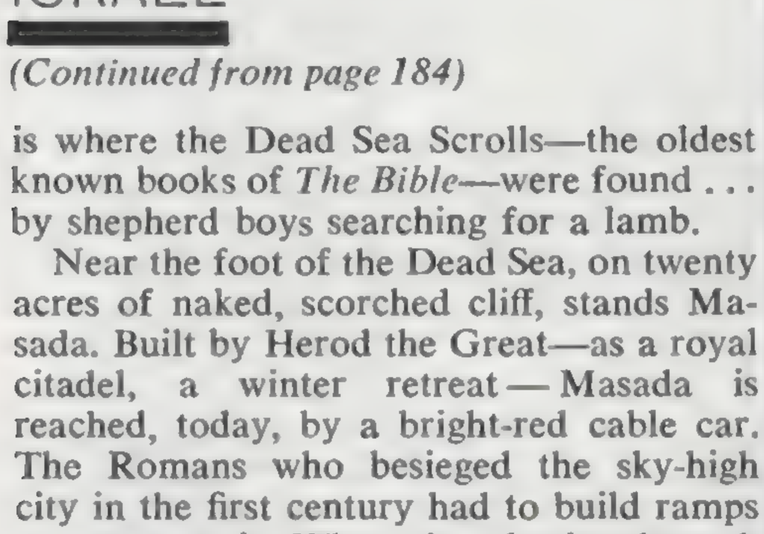
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ISRAEL

(Continued from page 184)

is where the Dead Sea Scrolls—the oldest known books of *The Bible*—were found . . . by shepherd boys searching for a lamb.

Near the foot of the Dead Sea, on twenty acres of naked, scorched cliff, stands Masada. Built by Herod the Great—as a royal citadel, a winter retreat — Masada is reached, today, by a bright-red cable car. The Romans who besieged the sky-high city in the first century had to build ramps to get near it. When they broke through the walled defenses, nearly one thousand Jewish zealots committed suicide rather than submit to Roman slavery.



Edging the cobbled streets of old Jaffa: restored shops, galleries, restaurants

Masada, today, is an excavated city—and a symbol of courage and resistance: Soldiers in the Israeli armor corps are sworn in, now, at Masada. Their pledge was originally written by an Israeli poet: "Masada shall not fall again."


Among Caesarea's archaeological treasures: a Crusader fortress city

From the cliffs, the old battle lines are clearly drawn—the Roman camps that ringed the besieged city, the ramp, the walls. You can still recognize Herod's wealth, his building genius, his personal esthetics: there are remains of wall paintings, pillars, mosaics, Herod's private three-tiered palace —in the only shaded spot in Masada, his hot-water-piped bathhouse, his huge cave cisterns to hold the city's water. Today, water bins and dented metal cups are provided for Masada's pilgrims to drink from.

The world is unreal here.

In the ruins of a Byzantine chapel, a group of Germans is singing. I can't understand the words but I know the hymn from my childhood. In the old synagogue, a young American family is toasting their daughter with wine. She's come to Israel to celebrate her Bat Mitzvah.

• • •

Jericho, after Masada, seems a dream: an oasis, lush and deeply green in the desert. Jericho is where Joshua tumbled the walls down and, it's said, is one of the oldest towns on earth. Quiet, watchful Arab men sit in front of the cafés, here: the town's fruit stalls are piled high with lemons, grapefruit, and masses of small, green bananas. The air smells of oranges; the road is framed with date palms; the fuchsia and red bougainvillaea seem the brightest colors in all of Israel.

Jerusalemites come here on weekends to shop—since Jericho is no longer in Jordan.

• • •

In Jerusalem, on a Friday morning, a Bedouin sheep market takes over a chunk of space in the city. There are lambs, goats, donkeys, a recalcitrant horse. Headdressed buyers and sellers. And a three-piece-suited businessman—who pulls an unhappy lamb away, down the city sidewalk.

• • •

Jerusalem is—and always will be—the Old City. It rises like an ancient jewel—walled, towered, crenelated—protectively ringed by green parks and date palms from the encroaching twentieth century. Its magic pulls me back again and again.

You go to the Old City first for its shrines: The Wailing Wall—reminder of the Second Temple, the holiest Jewish landmark in the world; here men and women tuck, into the stones, small slips with prayers to be answered. The Via Dolorosa—the Way of the Cross. The Church of the Holy Sepulchre, where tall white candles burn on what's said to be the tomb of Christ. The Dome of the Rock, the mosque whose golden dome stands like a beacon to the Old City.

It's the stepped stone streets—constantly rising, falling, twisting you around—that bring me back to walk the Old City's four Quarters: Jewish, Moslem, Armenian, Christian. The Jewish Quarter was almost totally destroyed in '48, in the War of Independence. Since Jerusalem was united in '67, many Jews have moved back to rebuild the Quarter in the same ancient-looking Jerusalem stone.

Small bazaar-like shops spill their offerings out onto the streets: brass, sweets, dresses, butcher slabs of beef—and, today, tape cassettes—are all on sale here. Beneath the streets lie layer upon layer of ancient cities, each of Jerusalem's seemingly endless string of conquerors building on the ruins of another. The gates—cut into the encasing Turkish wall—are exotic and redolent in name: The Damascus Gate. The Jaffa Gate. My favorite—The Dung Gate.

• • •

Tel Aviv, from the Old City, is forty-five minutes away, $1.50 by shared *sherut* taxi, centuries removed in history and mind-set. A brash, upstart of a city, Tel Aviv began as a Jewish suburb of Jaffa only seventy years ago. Today, it's the country's largest

(Continued on page 188)

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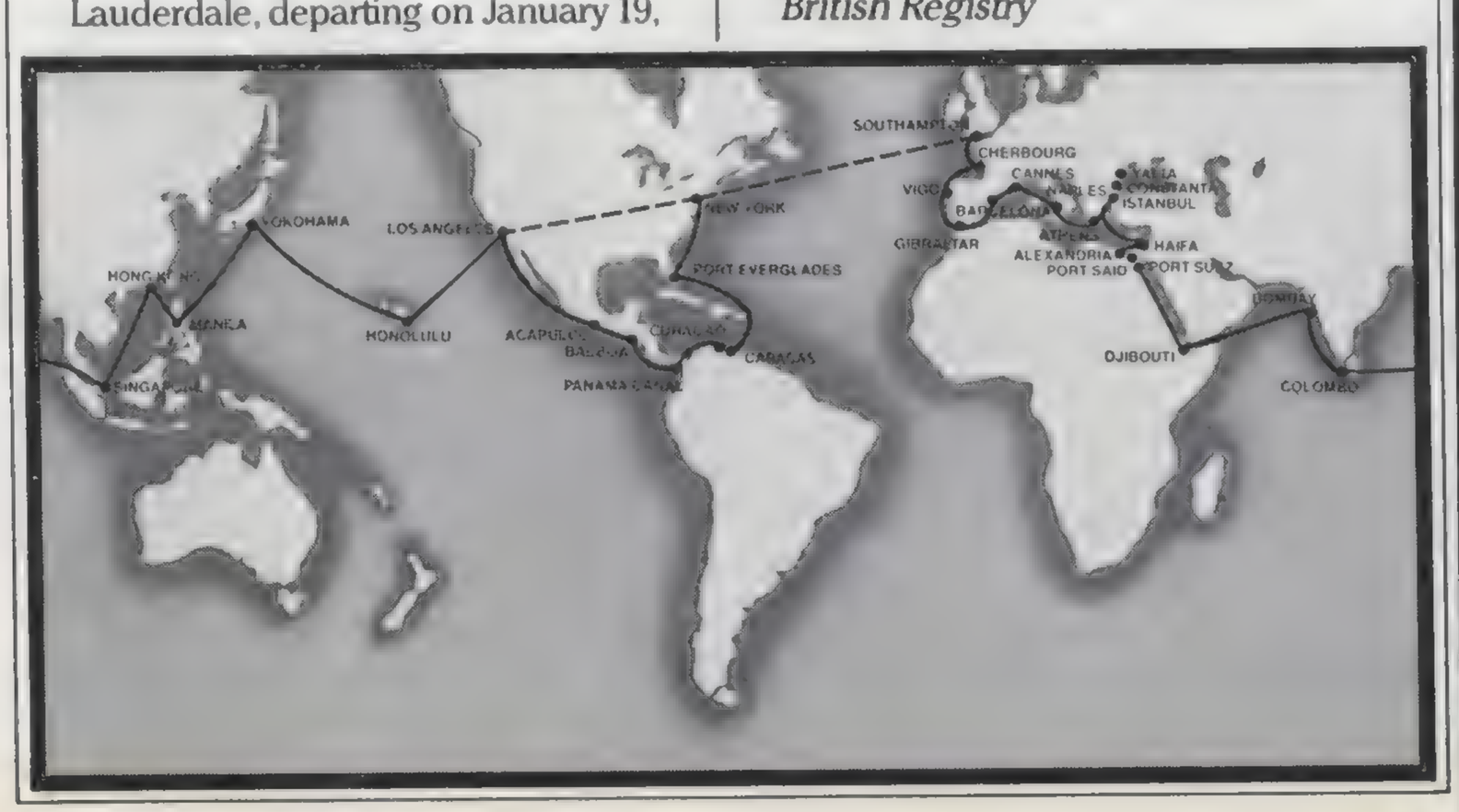
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ISRAEL

(Continued from page 186)

city and biggest bustler, a cultural and business center.

It's businesslike—and busy, vital, sprawling outward and upward and constantly building. The faces of Goldie Hawn and Chevy Chase in *Foul Play* look familiarly down on me from a movie-theater billboard; the broad, tree-lined apartment house streets seem faintly European. Shopping, here, has a well-known ring to it: George Jensen, H. Stern, Pierre Cardin.

At night, at the gleaming-glass Habima Theatre-Mann Auditorium complex, I think Lincoln Center must be nearby. A street-side flower vendor firmly holds the curb. Sidewalks are filled with strolling families; a rich babble of foreign languages fills the night air. All of Tel Aviv has turned out for the symphony.

"Turning out," in fact, may be the chief Tel Aviv diversion. On Dizengoff Street, the top shopping street, sidewalk cafés spill from every other doorway, their displays of ice cream, pastry, pizza blocked by a phalanx of people-watchers, shoppers, goggle-eyed tourists.

And always, in Tel Aviv, there's the Mediterranean to attract me: slick and black at night, blue-grey in the early morning, blue, blue-green under the bright sun. Its white waves and vocal surf pull me to my hotel-room balcony each morning. The beach is hugged by a sailboat basin and my hotel, one of a string of modern high-risers.

"Modern" fits Tel Aviv: it's an outward-looking city. Downtown, the towering IBM Building looks like a giant, punched-out computer card. A gorgeous black blob of a Henry Moore sculpture guards the entrance to the new Tel Aviv Museum, with its giant medieval tapestries, Post-Impressionist paintings, early Chagalls inside. On the budding campus of Tel Aviv University, the Museum of the Jewish Diaspora is ultra-slick, audio-visual, utterly interesting. Its slide shows, mini-cinema, dramatic lights, and music spots give the story of Jewish survival over two thousand years of exile. A computerized data bank can be tapped for names, dates, histories, families.

• • •

Not to be confused, when shopping in Tel Aviv: "Sabra" is the Israeli liqueur—chocolate-y and faintly orange-tasting. "Chutzpah" is a local perfume. How do you go up to someone and ask if it's her Chutzpah you're smelling?

• • •

One of the great pleasures of Israel is shopping in Old Jaffa. That, or sitting in a café, looking out on the Mediterranean, at the terraces, at the winding stone alleys and shops. Jaffa, an old Arab town, has stood for more than four thousand years. Mark Antony once gave it—wrapped in ribbons, no doubt—to Cleopatra. Today, Old Jaffa has been restored into a dream of cobbled streets, nooks, stone-stepped alleyways.

Art galleries—antique shops—jewelers—restaurants are non-junky and coolly modern. The Antiquarium stocks beautiful, surprisingly sturdy archaeological relics; Miss Beged Or caught me with its soft, supple, wonderful-smelling suèdes. At the Delson-Richter gallery, artist Ira Reichwarger's voluptuous-woman sculptures are sardoni-

(Continued on page 190)

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ISRAEL

(Continued from page 188)

cally funny, faintly obscene. The Restaurant Toutoune's flickering candles and roof-terrace view nearly distract me from the good Israeli wine and even better *truite almondine* —the best and most memorable food I've found in Israel.

• • •

Driving north from Tel Aviv to the Galilee, the highway is clogged with cars. There's a 200 percent tariff on imported automobiles, here—and a Volkswagen can cost $10,000 —but that doesn't seem to stop the Israelis. The people in the country are said to be notoriously bad—and fast—drivers. I don't see it. The theory is that they've always driven fast—lived fast—because who knew about tomorrow?

Herzilia is a town of futuristic villas, flower-covered roofs, small, neat houses; Netanya, a city of broad Mediterranean beaches, solar-heated apartment buildings, diamond-polishing businesses. (Diamonds, strangely enough, are Israel's #1 export. The Israelis have no diamond mines—and few natural resources, for that matter. They *do* have a colony of fine diamond cutters and polishers. It's a story I hear again and again, here: Israel must live off its talents.)

From the *kibbutzim* and *moshavim*, they're sending tulip bulbs to Holland, goose liver to France for pâté. Strawberries, avocados, oranges, dates, wine. . . . In Israel, research is constant: how to grow bigger, faster, more—in less time and with less water.

Caesarea stands as another of Herod the Great's self-styled monuments: in this Roman city, Pontius Pilate once lived; from here, St. Paul was sent to Rome in chains. Despite its past mistakes, Caesarea, today, is a gem of a harbor city: half-excavated ruins (a perfect amphitheater on the Mediterranean, an arched aqueduct, a Crusader city), half outrageously independent space-age architecture: the modern villas of an Israeli Riviera. My guide stops the car to pick an orange for me from a roadside tree.

"*Todah rabah*" is Hebrew for "Thank you very much."

We drive past fields of banana trees, bagged in blue plastic ("They've found the birds don't like blue"); by pink-blooming almond trees; by Nahalal, the first of Israel's *moshavim*, where Moshe Dayan was born; through Nazareth, its church bells sounding.

The hills are rolling and bright green in the slanting, late-afternoon sun. Just at sunset, we reach the small, rushing Jordan River. I don't need to be told it's the Jordan: there are three busloads of tourists on the bank and baptismal heads bobbing in the river.

• • •

How easy it must be, today, to fish the Sea of Galilee. At dinner on the boardwalk in Tiberias, the St. Peter's fish practically leap from the water to join their brother on my plate. For Israel, though, it's the blue seawater that's more important than fish: the Galilee is the main source of irrigation for all of Israel.

The fishermen Simon-Peter, Andrew, James, and his brother John came from Capernaum, nearby; today, the white stone pillars of a fourth-century synagogue there

(Continued on page 192)

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ISRAEL

(Continued from page 190)

stand out in sharp detail against a field of yellow wildflowers.

The mimosa almost distracts me from the bright-yellow signs on the Golan Heights: "Danger. Mines." The Syrian-planted mine fields still exist—and sure keep you from wandering off the road. An ex-Syrian army camp is now an Israeli base; Mizpe Gadot (the Gadot look-out), a stark war memorial. Wildly glowing red anemones, bunkers, trenches with their intact telephone wires litter the hill; the Huleh Valley, below, is patched with richly growing fields, small farming villages.



On the green Golan Heights: a war memorial of stone and anti-tank metal

Driving through a checkpoint, our car is neither stopped nor searched by the casual young Israeli soldiers positioned there. On a bright, peaceful day, their presence seems merely a deterrent—to drivers who might think of ignoring the national "wear-your-seatbelt" law.



The terraced, Noguchi-designed sculpture garden of Jerusalem's Israel Museum

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In Acre, a white U.N. jeep with its French peace-keeping soldiers looks oddly flashy in the quiet Arab city. Jumbled together in what was once an ancient Phoenician seaport are an infamous British Mandate prison, Turkish aqueduct, Arab fortifications, a Crusader city. The town, today, seems vaguely Oriental: dominated by bright blue Mediterranean harbor; narrow, tightly-packed streets; El Jazzar's (affectionately known as Jazzar the Butcher's) cool, courtyarded, white-domed mosque.

Excavations have dug out an entire Crusader city under Acre. The vaulted hall once housed the Knights Hospitallers; and when I walk through its dark, utterly quiet passages, the only sound I can hear is that of my feet on the packed earth floor.

● ● ●

After the Galilee, the New City of Jerusalem seems pleasantly cluttered and cosmopolitan, thronged with people. Dinner at the upstairs Chez Simon—French, surprisingly formal (and expensive) for Jerusalem—brings back faint reminders of New York. The Moses Montefiore Windmill looks like Holland, somehow misplaced in the center of the Middle East. Here, in the Yemen-Moshe quarter, were the first beginnings, in the 1860s, of the Jewish New City. Today, there's a renovated artists' colony and nonstop view of David's Tower and Old City walls. Hutzot Hauotzer, an artisans' arcade, houses sculptor, sandal-maker, silversmith, tapestry-weaver.

Jerusalem is a busy city—except on Saturday sabbath when the town rolls up its streets and spews the young—and irreligious—out onto the cobbles of the Old City.

Jerusalem is a thought-filled city—a city to look at slowly and fully: its famous Chagall stained-glass windows; Yad Vashem holocaust memorial; Noguchi-designed sculpture garden at the Israel Museum.

Jerusalem is a city of light—white in the early morning, later golden or rosy pink.

Jerusalem is a city of rude hotel desk clerks; of ready direction-givers who, nonetheless, have no idea where they're sending you; of total strangers who will then give you a lift, show you their city—and ask you home for dinner.

Jerusalem is a city that's irritating as hell and utterly wonderful.

● ● ●

Leaving Jerusalem, at five the next morning, the hills are charcoal grey. The taxi's cassette machine blares out Arabic music. When the driver, who speaks little English, somehow determines I'm going to America, he pushes an orange on me to take home.

Did I like Israel?

Yes, I did.

Did I like Jerusalem?

Very much.

"Israel is good," sums up the man. "Jerusalem *very* good."

And he's not too bad at writing copy, himself.

ISRAEL: GETTING THERE, STAYING THERE

Getting there was no hassle: about ten hours, nonstop New York to Tel Aviv, on one of El Al's overnight jumbo-jet flights. Getting around Israel is equally effortless: distances are short, easily covered. You can hop a bus, a taxi, a *sherut* (a shared taxi that takes off, from designated spots, when its seats are filled). Many of the private taxis that fill the streets of Jerusalem and Tel Aviv are Mercedes.

What Israel's hotels lack in antique charm (most of them are sleek skyscrapers), they make up in comforts: thick terry robes waiting on the back of a bathroom door at the Jerusalem Hilton; thoughtful offerings of cologne, bath oil, shower cap.

Great-looking pools pull you to swim, relax, cool your feet: The Tel Aviv Hilton sports a full-scale health club with saunas, steam rooms, pools, gym, masseur. If you have any energy left, the Tel Aviv Sheraton livens up nights with their "private" discothèque.

Best about Israel's hotels: their balconied rooms. Ask for them. The breezes are soft and fresh, the views spectacular. At the Tiberias Plaza, my terrace looked straight down on the Sea of Galilee; at the Tel Aviv Hilton, on the deep-blue Mediterranean Sea. What more can you ask for?—K.M. ▽

Advice to women bored by the same old drinks

–From a woman who knows

80 PROOF LIQUEUR. IMPORTED BY W.A. TAYLOR & CO., NEW YORK, N.Y. © 1979



Painting by Pamela von Maur

Waiters used to get impatient with me. Because it was often difficult to think of an exciting drink. Then I discovered Drambuie over ice. Cool and extremely smooth, it has a mild and pleasant taste that's just right. So now I'm no longer bored. Thanks to Drambuie...and a few cubes of ice. If you're looking for an exciting difference as I was, this may well be your drink.

Drambuie over ice

TRAVEL

Mexico's Cabo San Lucas: best of two worlds—desert and sea

At the tip of Baja California, a seductive land of vast empty beaches, austere beauty, quiet hotels

By Despina Messinesi

Whales spout. Dolphins dance. Empty, long beaches hem the shoreline. Sunshine vibrates in the dry, clement air. Tall, phallic-shaped cacti and thorny mesquite green the desert. Carless roads bore through granite rocks shot with pink. This is the small world of Cabo San Lucas on the tip of Baja California.

The serenity of Cabo is healing. For the first time, I relished the Mexican *mañana* pace—a non-clock living. With nothing to do, time passed so quickly I found myself keeping later meal hours than the Mexicans.

I stayed at the stunning Twin Dolphin Hotel, the newest on the cape. Like the other hotels there, the Twin Dolphin stands alone on a bluff away from the main highway. The scrupulous design of the hotel grounds—rocks, cacti, and raked sand—intensifies the austere desert beauty of Cabo. Landscaped by a Japanese, the grounds reminded me of Kyoto's dry, flawless Zen gardens. Broad ramps lead to the hotel's low spans of cabanas (each with four large rooms) scattered about like dominoes on barren slopes.

Whether I was lying in bed, sitting at the desk, or staring out from my balcony, I was constantly watching the blues of the sea, its waves stabbing against knuckles of carved rocks and foaming on empty beaches. Each time I saw the jet-spout of a whale —I saw hundreds—it thrilled me as much as if it were a first time.

Mesmerized by the sea, at sunset, I found myself watching the tender pink-and-blue marbelized sky, the white specks of faraway cruise ships, the fishing boats heading home as the sun was slowly swallowed by the sea.

At Cabo, stars have no competition. No neons, no city lights leak into the night sky. Stars don't even twinkle, they just shine.

With the exception of meal hours, Twin Dolphin seemed curiously empty. I felt as if I were the hotel's only guest, although there were some eighty people staying there. Everybody turned up for dinner, however, in the spacious glass-walled restaurant.

Sitting at a table for one, I people-watched: groups of fishermen, couples, large families, mainly Americans but some Mexicans as well. Outside, the illuminated cacti gardens cast weird shadows on the combed sand.

Food veered from excellent local shrimp and fish and hearty Mexican dishes to standard hotel fare. Mexican breakfasts were a banquet: fresh pineapple, papayas, melon, Ranchero eggs, and tortillas. Of course, the menu also listed bacon and eggs, cereals, and fruit juices.

The Japanese-landscaped pool area of Cabo San Lucas' Twin Dolphin Hotel—"a Zen garden in Mexico"



At the Twin Dolphin, as in most Cabo San Lucas hotels, there are no telephones. Hotels communicate by radios that make sputtering sounds and distort voices. For messages—wake-up calls, a guest looking for a tennis partner or wishing to share a fishing boat, etc.—guests write notes on large sheets that are taped to the front desk.

Among the joys of Cabo is the feeling of informality with comfort. There is no dressing up. During the day, women wear skirts, shirts, shifts, shorts; at night, skirts or pants, and tops. No ties or jackets are required for the men.

Since there are almost no historical monuments in Cabo, you "sightsee" beaches —long, lion-gold stretches of sand with pretty names such as Costa Sur, Buenos Aires, Santa Maria. Strung along the twenty miles of coast, hotels are also "sights."

On my first sightseeing foray, I drove east to San José del Cabo, the largest town of Cabo. "Ten thousand inhabitants," said my driver who lived there. The cleanliness and tidiness of San José were remarkable. In the new covered market—also impeccably scrubbed—a handicraft stall sold lethal hunting knives in tooled leather holsters as well as jewelry made of local black coral.

On the return trip along the same (and only) road, I stopped at Las Cruces Palmilla, the oldest hotel on the cape. It has its own airstrip close by. Standing on a jungly promontory above a long beach, the sprawling red-roofed Palmilla, looking like a Spanish Mission, is spacious and nicely old-fashioned. However, the twentieth-century curse of crushed tin cans littering the approach to Palmilla's driveway was definitely disconcerting.

After leaving Palmilla, I stopped at each lookout along the road to take in the fantastic views of beaches and desert backed

(Continued on page 196)





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CABO SAN LUCAS

(Continued from page 194)

by the purple-blue Gigantes Mountains.

The Hotel Cabo San Lucas, a long-time favorite of sport fishermen, spreads across the tip of a heavyweight, rocky headland jutting far out into the calm Chileno Bay. Built of rugged stone, the hotel's vast bar and high-vaulted dining room (both open onto terraces) are starkly modern and colossal in size. Lively with people and a merry Mariachi band, the Hotel Cabo has the happy, relaxed feeling of a Mexican fiesta. Its spacious guestrooms, on the other hand, look out on quiet tropical gardens and the sea.

Only a couple of miles and a few delicious sandy coves stand between Hotel Cabo and my hotel, Twin Dolphin. Instead of turning in at Twin Dolphin, I drove on to the town of Cabo San Lucas, another five miles away. Cabo San Lucas is a simple little Mexican town with a natural harbor. Well known to seamen, Cabo's harbor is filled with yachts, deep-sea fishing and shrimp boats. Cruise ships also call there.

Along Cabo's "Main Street" (with New York-sized pot holes), shops stock the necessities—from liquor to hardware—to touristy Mexican shirts, serapes, and ceramics. Beyond the basketball court, in a sad little post office, is the town's connection to the *world:* a telephone.

Gnawed by hunger, and seeing the tables under *palapas* at the Regional Restaurant, I stopped there for lunch. (Most people go to Balandra, the air-conditioned restaurant across the street.) Seafood at the Regional was excellent: grilled shrimp, mahi-mahi fish, abalone (chewy but tasty), rice, a dish of small, juicy lemons. The tab was under five U.S. dollars.

After lunch, I drove up the almost perpendicular road to the spectacular Finisterra hotel at the very tip of Baja California. Straddling craggy cliffs, the Finisterra overlooks both the Sea of Cortes and the Pacific. Cantilevered balconies of guestrooms overlook the hotel's sensational wide beach far below. Rather than walk down or up the three hundred steps to the beach, most guests ride Dune Buggies (not only to the beach but to reach the sea—that's how broad the beach is).

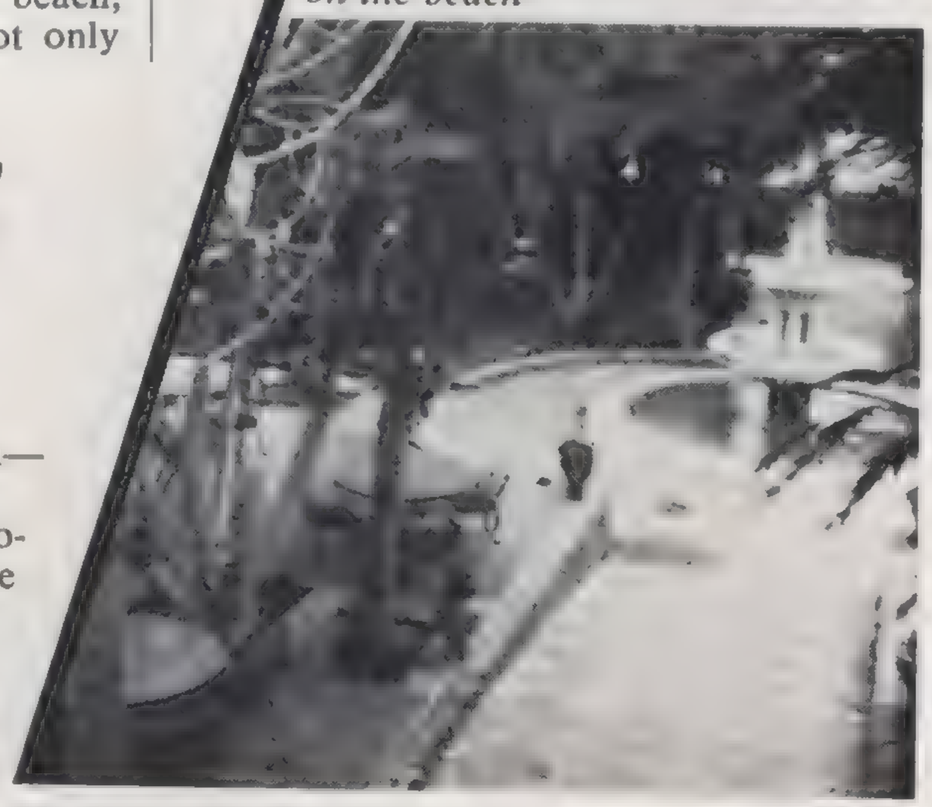
"All around us, whales spouted like geysers"

The contemporary beachfront Hotel Solmar is tucked away on the Pacific side of the Cabo cliffs. Pummeled by Pacific rollers, the sand here is powder-fine. Nice simple rooms, pool, tennis.

Two local hotels (that have telephones in their front lobbies), the Hacienda and the Hyatt Baja Cabo San Lucas, lie between the town of Cabo and the Twin Dolphin Hotel. The Hacienda, built in the mid-'sixties, stands in the center of a long bay. It's a charmer with flower gardens, a patio dining room, tennis courts parallel to the sea, beach bar, and pool. Boardwalks lead to new cabanas built into the dunes.

At the Baja Hyatt, you have the impression of driving into a Mediterranean village perched on a bluff. Bright terra-cotta houses with balconies and walls hung with potted plants cluster around paved patios and courtyards. The Hyatt is the only hotel at Cabo to have lighted tennis courts.

At Cabo's Spanish mission-style Hacienda Hotel, jungly gardens on the beach



Passionate about the sea, I jumped at the chance to go on a boat ride from the Cabo San Lucas docks. I quickly succumbed to the rhythm of the Pacific, steady as a heartbeat, to the dry wind, even at sea, and to the panorama of beach, dunes, cliffs, and ocean.

Sailing in peacock-green waters close to pitted cliffs, we passed by the "Arch," a celebrated rock on the very tip of Cabo San Lucas. "Look!" said the captain pointing to a ledge in the shadow of cliffs. Almost too late, I spotted a fast-moving, slinky creature about the same dark-brown color as the wet rock. It was a six-foot sea lion.

Traveling westward, I felt the kick of the boat as we ploughed from the calm Sea of Cortes into the heaving Pacific. All around us, whales—as many as ten at once—spouted like geysers fifteen feet high.

Before docking, we cruised by the same desert coast that I had seen by car. Whether by land or by sea, Cabo San Lucas is a knockout.

BAJA DATA

From the West Coast of the United States, three airlines fly to San José del Cabo, the international airport for the Cabo area. Aeromexico flies nonstop from Los Angeles, Mexicana makes the same run with one stop, and Hughes Airwest takes off out of Phoenix.

In Cabo San Lucas, taxis are plentiful; car rentals also may be arranged. Viajes Plaza, a new local tour agency, run by a blond Canadian woman, Gillian Sanchez, operates sightseeing excursions on land and on sea. For bookings, telephone: 2-02-55. *Note:* Ms. Sanchez makes daily rounds to hotels without telephones.

Take cash or travelers checks to Cabo; most hotels do not accept credit cards.

All Cabo hotels can make arrangements for deep-sea fishing outings. A fishing boat for a group of four rents for about $190 for a full day—including crew, fishing licenses, tackle, rods, etc. ▽



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VOGUE'S

View

MAY '79

This month, "VOGUE'S VIEW" looks at: American/European dressing, California finds, President Carter's secretary, Lauren Hutton's movie—and more

Two different clothes attitudes

In an era when more American women are joining the working world, is there still a difference in the way European and American women dress?

The answer is definitely, yes.

As Valentino said, last year, on a trip to New York, "American women know how to simplify. They're practical. They know how to spend their money..."

American women want the four "C"s: comfort, classics, casual, clean-cut clothes. Based on this attitude, they come out looking modern... with an individuality of spirit, of thinking.

The American woman is not passive. She will not follow fashion dictates blindly. Just look at the way she vetoed Europe's midi madness in the 'sixties...the exaggerated broader shouldered shape of last fall. It does not mean, however, that the American woman is not aware of trends, but she still insists on options.

Think of the twentieth century's two most timeless designers—Chanel and Claire McCardell—one European, one American, yet both understood how real women relate to clothes. Designing clothes that were never overdesigned, never over-constructed, they both understood a woman's body and a woman's needs.

And one of the needs for a European woman is quality. As Catherine di Montezemolo, vice president and fashion director of Lord & Taylor, who lived many years in Milan, explains: "The European woman has a stronger sense of quality. She will not buy with the idea of tossing her clothes out in six months. She will spend a week's salary on a cashmere scarf and wear it for years—and that scarf will somehow always look right."









Left to right, Americans: Lauren Bacall, Mary McFadden, Jacqueline Onassis, Cheryl Tiegs, Nan Kempner

> "I think American fashion is where fashion everywhere is going."
> *Valentino*







Left to right, Europeans: Princess Caroline, Sylvie Vartan, Olympia de Rothschild, Isabelle d'Ornano, Elsa Martinelli



EDITOR'S NOTE: *What is your opinion about the way Americans and Europeans dress? Send your views to: Vogue View, 350 Madison Avenue, New York, New York 10017.*

ARTHUR ELGORT, DARLENE RUBIN, ROBIN PLATZER, REGINALD GREY

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isn't that
the kind of summer
you had in mind?





VOGUE'S View

Looking ahead: the mood for men next fall — polished . . . focus on a young designer going places



AMERICAN MENSWEAR COMES OF AGE

The European designers are regarded as the leaders in men's fashion, but all the major influences on style come from America. Sportswear, comic strips, and the suave sophistication of James Stewart are really the catalysts of the moment. The American designers are equally adept with these trends, and their strong collections for fall prove this. Aptly mirroring the current feelings in women's fashion, the designers all showed highly polarized collections, combining slim, elegant tailoring for suits and casual freedom for sportswear. The colors remain similar with greys and earth tones predominating. They are heightened by bolder, brighter accessories, especially red and yellow. Fabrics have become more luxurious; and this feeling is accentuated by a more fluid use of leather, fur, and quilting.

Watch: Samantha Robbins





If quality lingerie in hand-selected fabrics with hand-painted designs is a passion of yours — then, Sami is a find for you! Samantha Robbins, a twenty-six-year-old woman who has devoted her creative talents to the fine arts of batik and printmaking, is the brains behind the name. She has always been a collector of antique lingerie — lacy camisoles and silky gowns. Last December, she decided to combine her two passions. The result: Sami Lingerie. "Men and women went crazy," says Bloomingdale buyer Janet Micari. "We couldn't keep it in stock." What they loved were her tailored charmeuse camisoles and tulip tap pants. For summer, Sami's standouts are silk and gold-brocaded reversible kimonos. They're too pretty to hide under anything. As Samantha says, "My customer loves the option of wearing my pieces at home or on-the-town. It brings out a little bit of naughtiness."

David Croland



The Omega watch pictured above and worn on the opposite page is part of the new 18 karat gold collection. The styling is crisp, classic, distinctive. Diamonds highlight the frame, set off the face. The new collection includes men's and women's watches. As shown, $1,295*

For a list of stores carrying the full line of Omega watches, priced from $195 to $7,000, please write Omega, 301 East 57th Street, New York, N.Y. 10022
*Manufacturer's suggested retail price.

Ω Omega

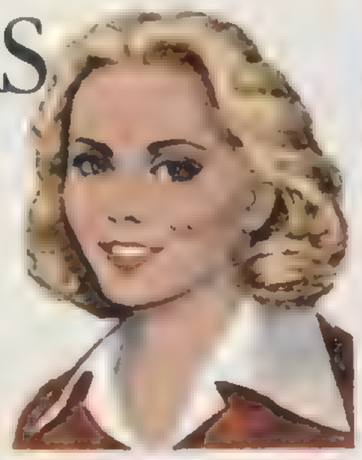


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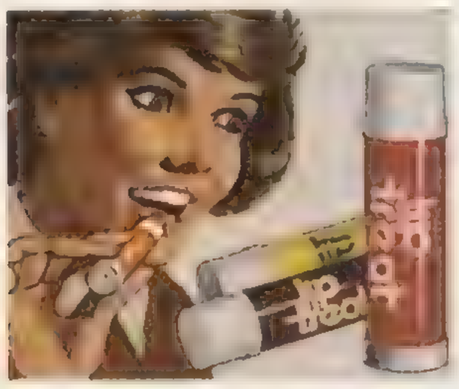




Spring is no picnic for your lips. Sun and wind can leave them uncomfortable and unappealing. Make *Chap Stick®* *Lip Balm* your full-time companion. It protects and helps heal dry, chapped lips. Special emollients soothe raw spots, aid natural healing, and make lips soft and pliable. Chap Stick coats lips with a smooth moisture barrier that guards against wind and rain. Get Chap Stick Regular, Cherry, Mint or new Orange flavor. Chap Stick. Don't go out without it.



Burst into bloom this spring with dazzling colors by *Lip Quencher®* from Chap Stick.® Lip Quencher lipstick brings you colors in glorious, blooming abundance: cool, soft shades like Plum Storm and Bronzeberry Ice; the rich, ripe tones of Babbling Wine and Snowcrystal Bronze; and muted pastels in Wet Beige and Softsea Spice. Lip Quencher treats your lips beautifully with moisturizers and creamy emollients so they feel as good as they look. You'll find colors that will make you blossom in the *Lip Quencher* springtime bouquet.



A tasty treat for thirsty lips That's *Lip Treat®* flavor gloss, new from *Chap Stick.®* Lip Treat is the fun way to make your lips look shiny and feel silky smooth, without leaving them sticky or greasy. And Lip Treat comes in a fiesta of fun-filled flavors, like Ole' Orange, Racy Root Beer, Saucy Strawberry, Chewy Chocolate and Big Banana. They're a delicious way to make your lips look and feel terrific.

VOGUE'S View

From California designers: new freedom and ease in dressing, summer as a way of life

The clothes to own this summer from — where else? — California, where designers work at perfecting warm-weather dressing year-round. This page, you see the best of their collections: upbeat clothes in a range of vibrant colors, scaled to the body — the comfort comes to play in such fabrics as chenille, cotton knits, and (everywhere this season) terry cloth. Inspired by exercise and at-home clothes: active dressing that keeps pace with the way people live now. . . .



1. Evening glamour, California style: Dinallo's body-revealing red rayon matte jersey dress, $250. 2. Perfect pieces: Harriet Selwyn's Fragments in silk crêpe de Chine – a yellow band-collar blouse ($108) and green pull-on pants ($142), piped in red. 3. The news – cleaner line and attention to detail – made easy in cotton lisle: Barbara Colvin's white wrap jacket ($52) and narrow pants ($48), piped in navy. 4. Instant dressing – a button-front black cotton chintz jumpsuit. Georgette, $88. 5. "Exercise" dressing to live in – in cotton terry: Norma Fink's blue surplice wrap top ($34), cream cardigan ($46) and shorts ($38). For Theodore. 6. The T-shirt gets "dressed" – black cardigan ($27) and red pull-on skirt ($38), cotton knit. Tea Shirts. 7. Carlos Arias' sweatshirt – in sapphire chenille! For L.A. Designs, $196. All prices approximate. Hair, John Killebrew of Garren at The Plaza; makeup, George Newell. Stores, next to last pages.

JONATHAN MOOR

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VOGUE'S View

Washington: Where Lauren Hutton plays a Senator's wife and View talks to President Carter's assistant



American Gigolo: The All American Goes Italian

Lauren Hutton — top American model famed for her clean, classic American look — is featured as the wife of a U.S. Senator in Paramount's soon-to-be-released movie *American Gigolo*. Who did this All American go to for clothes to portray an All American? An Italian — Aldo Ferrante of Basile. Lauren wanted "real" clothes for this part and selected thirteen outfits right off Basile's spring/summer line. Her favorite: the suit with single-breasted jacket and pencil-thin skirt. She owns it in four colors — wears it everywhere — on and off screen. The color that gets the most mileage? Lauren can describe it only as "an incredible blue, purple." To make simple tailoring even more sleek and seductive, Lauren ordered four-inch-high heels from the Right Bank Clothing Company — to wear with everything.

Focus on Susan Clough: President's secretary



JOHN BOWDEN

Not many women who marry at sixteen, divorce at twenty, and independently raise two children end up with a $45,000 salary and an office in the White House. But that's exactly what Susan Clough has done. Now, at thirty-four, Susan is Jimmy Carter's personal assistant/secretary, one of three top aides with constant access to the President. She answers all of his phone calls, approves all his personal correspondence, and coordinates and organizes his working materials. "The demands are overwhelming and sapping," Susan admits. "It's hard to find five minutes to put gas in the car."

So when her day ends, Susan tries to avoid the Embassy-party route. She prefers home and her children. She allows that her career has taken its toll on family life, but quips, "At least this is only a temporary job. When the President leaves the White House, I'll put more emphasis on my personal life."

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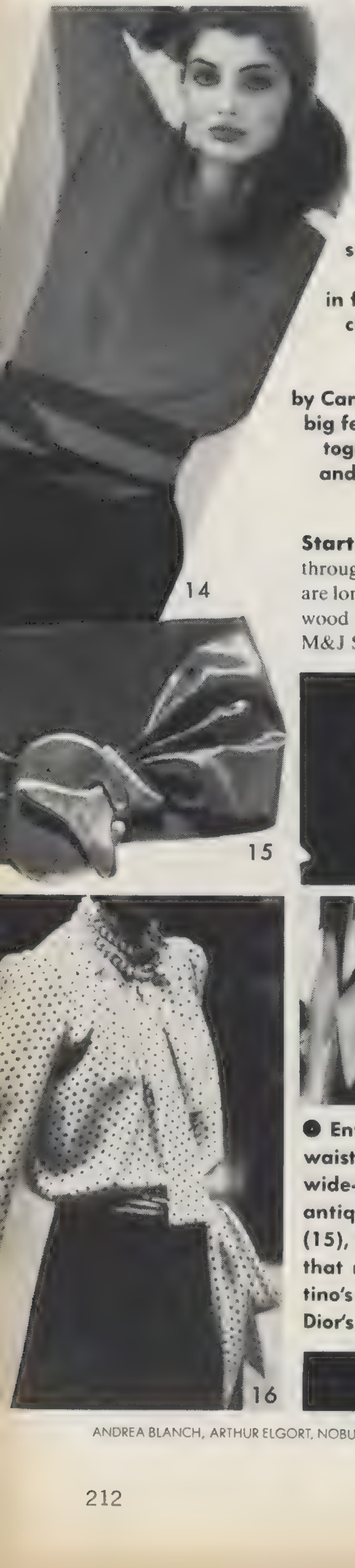
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VOGUE'S

View

How to update your wardrobe with accessories that spell... COLOR, GLAMOUR, AND TODAY



In a time when the price of clothes is climbing, accessories are taking on a whole new importance of their own. American women are starting to collect beautiful belts, unique bracelets, versatile earrings. Take the "Dark Brights" for summer. Maroon, heather green, midnight blue . . . in wood, plastic, painted metal, as a long-term investment. We see these bracelets, earrings, and belts in dark-bright colors as a base for your continuous accessory wardrobe – starting right now in May and going into fall. Here we pick our favorites.

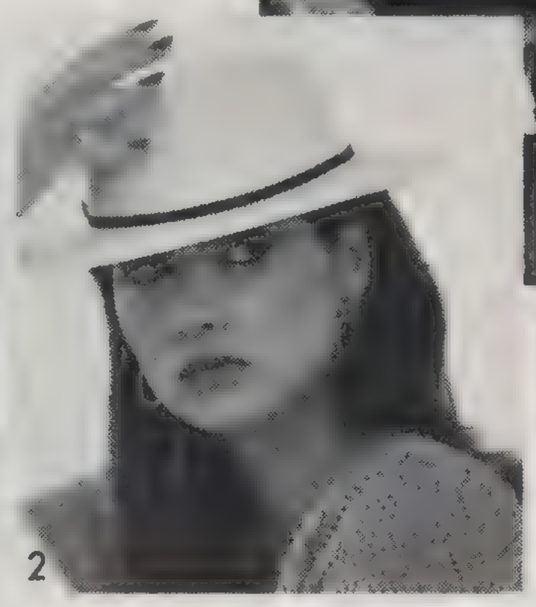


3

Hats, hairties, and necklines — top news for the simpler, summer shapes. You can be flirty with seductive hairties (1) in fun colors — mango, chartreuse, chrome yellow, midnight blue — or polish off your look with an amusing straw hat (2) by Carson Underwood. Neckline news: big feminine scarves (3) — often two together — as Yves Saint Laurent's, and important necklaces (4) in gold by Barry Kieselstein-Cord.



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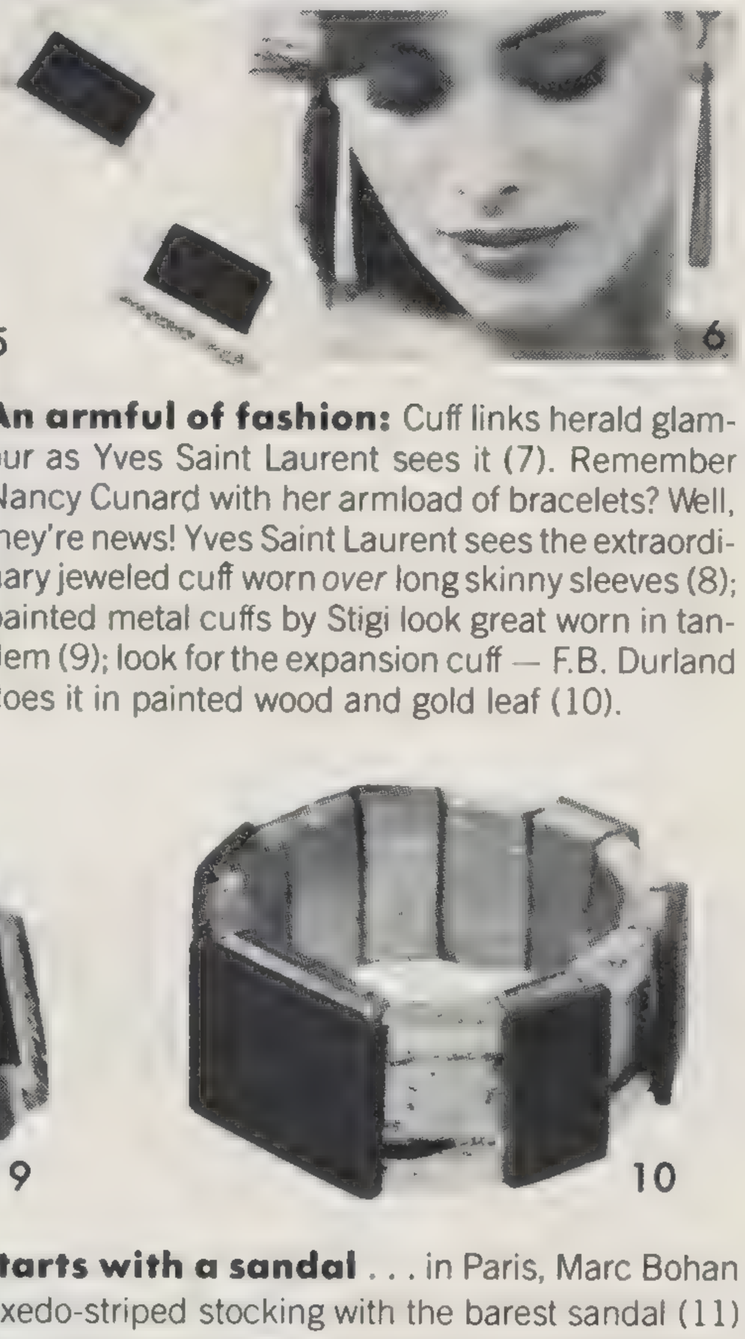


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Start a wardrobe of versatile earrings — that you can wear right through the day into discos. Hoops are big, clip-ons are strong, and drops are longer and leaner. The best basics: F.B. Durland's architectural painted-wood clip-ons (5) . . . Bonwillum's wooden drops (6) . . . gold hoops by M&J Savitt worn with the Panama hat (2).

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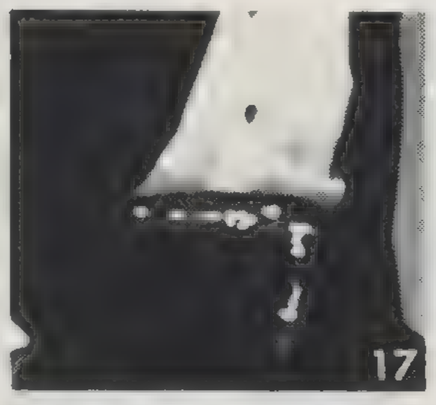
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6

An armful of fashion: Cuff links herald glamour as Yves Saint Laurent sees it (7). Remember Nancy Cunard with her armload of bracelets? Well, they're news! Yves Saint Laurent sees the extraordinary jeweled cuff worn *over* long skinny sleeves (8); painted metal cuffs by Stigi look great worn in tandem (9); look for the expansion cuff — F.B. Durland does it in painted wood and gold leaf (10).



17



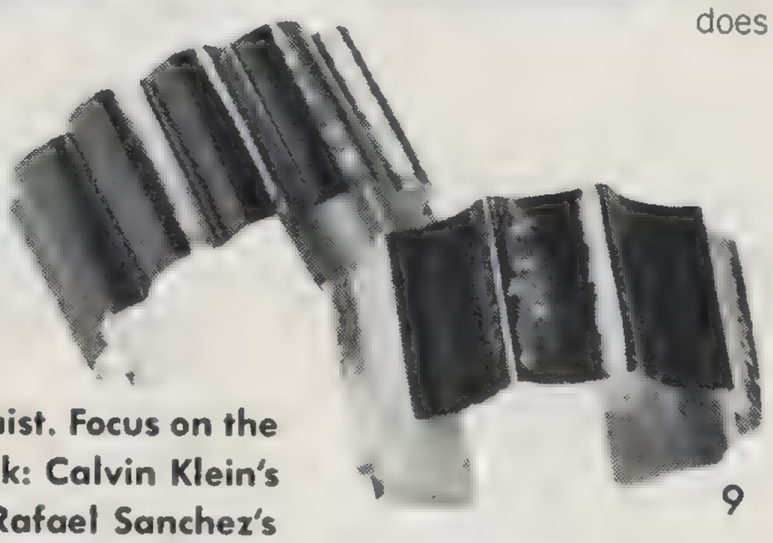
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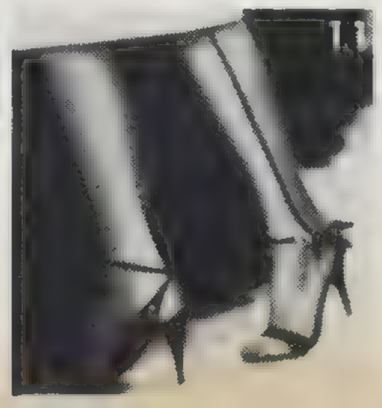
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10

● Enter: the soft, strong waist. Focus on the waistline and take your pick: Calvin Klein's wide-striped midriff (14), Rafael Sanchez's antique-ribbon belt with a metal buckle (15), Saint Laurent's polka-dotted silk sash that matches the bow blouse (16), Valentino's narrow links of jet and gold (17), and Dior's soft crushed-leather sash (18).

16

Summer's sexiness starts with a sandal . . . in Paris, Marc Bohan at Dior did the ultimate tuxedo-striped stocking with the barest sandal (11) . . . Valentino in Rome likes a superb high-heel sandal with the thinnest straps and dangling gold leaves (12) . . . Garolini does an evening sandal in cherry-red patent with a gold chain (13). Store information, next to last pages.



11



12



13

ANDREA BLANCH, ARTHUR ELGORT, NOBU

Regular and Menthol: 17 mg. "tar," 1.3 mg. nicotine av. per cigarette, FTC Report May 1978.

Wear a Max today!

Fashion by Ralph Lauren

Great looking.
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Long, lean, all-white
Max 120s.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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VOGUE'S

View

People are talking about... a romantic's evening...down—in designers' hands...an artist's way with jewelry...selling clothes by mini-movies

A little romance, a lot of "body": It's an unbeatable combination, especially when you're talking about summer—and summer nights, when you're talking about this summer's evening skirts—Calvin Klein's flounced sarong, Giorgio Sant' Angelo's broomstick skirt, Anne Klein's gauze wrap. They're made to make the most of a woman's body; they're easy to get into (some skirts start out as scarves, then get wrapped, tied tightly at the waist). Behind them all is an idea of attractive, easy-going, romantic summer evenings . . . beauties.

"Forget about 'status,' give us something that we can carry!" is the message that more and more luggage shoppers are sending out, today. Result: Changes in luggage fabrics and textures—and an international phenomenon called Le Sport Sac. It's a line of luggage that folds into small zippered pouches and is made of Parachute Plus nylon —crisscrossed with extra-strength nylon threads to protect against rips. The big plus of this fabric is that it weighs about the same as a disposable garbage bag—i.e., you can actually carry it. (One elderly couple wrote Le Sport Sac designers a thank-you note, saying they were off to Europe—because, for the first time, they could lift their bags!) Robert Redford's said to carry it, too. . . . For those with stronger arms—and finer sensibilities: In Polo/Ralph Lauren luggage, the soft calfskin is put on the inside, as a lining (where no airline-baggage butcher can touch it). The outside is covered with tough Cordura nylon. . . .

Utilitarian art. Fine crafts. One-of-a-kind pieces. In these super-realist 'seventies, there's enormous appeal in quality work that's original—and usable. And so you see people collecting American antique pottery or contemporary ceramics; taking glass-blowing classes; commissioning craftsmen to make original ceramic place settings. Mary McFadden did just that—from New York's Diane Love shop; one bride registered her specially designed pottery "pattern" there. The fine-crafts allure? "It's not so slick," said one woman. "And it's personal." . . . It's also, at the moment, revolutionizing our ideas about jewelry. This spring's new accessories are based on master craftsmanship; but they have nothing to do with the ethnic-y ropes and lumps of clay of the past. What you see, now, are belts, bracelets, earrings handworked in a fine, wonderfully finished way; done in rich, deep colors and odd-material combinations—gold mesh and stainless steel, copper leaf or gold leaf on plastic: Serious, investment jewelry . . . that's an investment for art's sake, handcrafted by people such as Ted Meuhling, Dennis Higgins, now moving out of the art galleries to designer collections and stores.

"Classic, intelligent clothes: clean colors, simple shapes, luxury fabrics"

Classic—intelligent—clothes: You hear more hopes for them for next fall. Clothes, for right now, that are real, not "retro" . . . clothes that have a man's sense to them: great shirts, skirts, sweaters, pants—in clean colors, simple uncontrived shapes, luxury fabrics. Men buy clothes that have comfort, quality, and a clear-cut purpose. Where are the women's versions? They exist, but not often enough, women say. You see classic-style in "prep" clothes, and in the way some women get them together (with trousers, V-necked sweater, tasseled moccasins) in crisp, pure-colored pieces—of cream, white, grey, navy. One young woman who takes traditional, preppy pants, shirts, jackets, then adds something of her own—an odd belt, tie, piece of jewelry—has come up with her own—unserious—name for classics-glamour: She's dubbed it "Perry Como."

Down may have started life, humbly, as a comforter-stuffer, warming up sleeping bags and ski slopes; but, today, it's a veritable fashion industry, gone far beyond its simple-function start. For fall, even fur manufacturers are dabbling with the down look—designing reversible jackets and vests where one side's quilted down, the other's fur; working opossum skins or chinchilla in puffy down-like squares . . . covering, quite effectively, both sides of the fur/feather question. . . . Next fall, look, too, for Designer Down: Norma Kamali's down sleeping-bag coat, Bill Kaiserman's quiltings, Perry Ellis' down blouson jacket. Bill Blass talks about an entire down wardrobe, and he's done a line that takes down from serviceable frogged parkas to piped quilted coats to rhinestone-studded evening jackets. "Down's not a fad, now," says Blass. "It's almost a necessity." Blass bows to down's comfort, lightness, look, functionality; then he makes what's, perhaps, the greatest sense of the down-boom. "It has a lot to do," explains Blass, "with weather."

In our electronic age, there's a growing video blast in the fashion industry. Designers are making tapes of their collections, manufacturers are sending out taped sales spiels, department stores have burgeoning video set-ups—where they make tapes (sometimes as many as two a week) to train staff, show fashion trends, catch a shopper to explain how a piece of clothing works, moves, fits, into a life style.

And the videos work. When Saks, during a Calvin Klein promotion, put video monitors in their New York store windows, they got surrounding crowds six-deep. At Bloomingdale's, the videos "really make things sell," says Kelly McNulty—who makes tapes.

In Bloomingdale's New York Cook's Kitchen, you can press an alphabetized index and watch video demonstrations of housewares items. Warner Communications is testing cable-TV hookups for an onscreen shopping catalogue. The hardware exists, today, to show European collections, while they're happening, in New York.

Kenzo may have had the best idea, though: Last season, in Paris, he showed his collection to buyers and press through dinner video shows.

—KATHLEEN MADDEN

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Because you wouldn't burn your skin.



Vidal Sassoon Hair-in-the-Sun has a sunscreen, vitamins and other healthy things to protect your hair. So it, too, can have one of the sleekest bodies under the sun. Because if you don't look good, we don't look good.

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Orlane.
Born October 26, 1946.
Paris, France.



Princess Birgitta zu Sayn-Wittgenstein. Born April 1, 19...
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Special skincare system Ligne Intégrale was created to give dry skin the 24-hour protection and pampering it truly deserves.

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ORLANE *Paris*

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A guide to warm-weather news—

the clothes, the accessories,

the way everything comes together

Summer clothes are easy by nature and this summer's are no exception. But within the framework of ease, certain changes have taken place. The most important: the change in line, the change in coloring, and the change to a more pulled-together way of dressing.

The first thing: the narrowness. It's a pared-down, sharper line, but the kind of "construction" that's coming in for fall is not part of the picture for summer. Now there is a heightened cleanliness, a freshness, and it applies to everything—even to the small things. There are jackets and blouses so "clean" they exist without collars, without buttons, without anything extra. Whatever gets in the way of the body—the point of reference for all dressing now—has been eliminated.

Every look—for all its spareness—is pulled-together. Whether it's city, country, or beach dressing, there's an unmistakable polish. It comes naturally with a jacket, but it comes just as easily this summer with a pair of pants and a shirt, and it has to do with a look that's all-of-a-piece, all-of-a-color.

Color itself is the biggest difference. We've been talking about it for the last few months; this month, you'll see everything we've been talking about—all the dark-bright and jewel-bright colors with primary-bright accents. You'll see a new color intensity that goes not only in clothes but in the accessories and makeup you wear with those clothes. And you'll see the way all these differences set this summer apart . . . and set the stage for everything that follows. . . .

• **The best investment this season—a jacket.** A jacket "big" enough to wrap and belt over a skirt or pants . . . a jacket thin enough to be the top of a two-piece dress. If you want the most news: it's a "fly-away" jacket—pinned or buttoned once at the neck—and worn the newest way, opened over bare skin. A jacket that changes mood depending on the color and texture: in scarlet silk over white silk pants, it goes at night in a casual summer place . . . the same jacket in black linen gauze with navy silk pants goes anywhere, anytime. There are other jacket shapes—as small-fitting, as movable, as indispensable.

• **Buy at least one thing that's strapless to wear under a jacket . . . to wear with everything.** If you're a casual dresser, look for a bandeau top in cotton sweater-y knit or striped bouclé; if you're dressing for a city, a strapless silk top; and, if you can wear it, a strapless body stocking. For a real—delightful!—change: a new strapless dress in a dark color, in a thin, sheer fabric—a breeze to wear.

• **Collect maillots** . . . the choice is irresistible, the price is right, and you can't have too many. For the beach, a maillot with more color (red, yellow, brilliant stripes), more design—cut higher on the leg, scooped lower at the top. The most design: a new sarong-shape that wraps and ties small. All maillots have a sleeker, thinner kind of stretch built right into the fabric—and the sleeker a maillot, the better it is as a base for off-the-beach dressing (which is where you'll find some of the best maillot looks, day and night).

• **Best summer skirt: the narrow sarong-skirt,** knotted at the hip. And you don't have to do it with a scarf trick—this summer, there's a real skirt and it looks terrific. Or a narrow-falling wrap skirt, slit just enough (i.e., not slit wide open). The best way to wear *any* skirt: with legs that are well-toned, shaped, and have a little color to them. Which means: if you haven't been exercising—and you haven't been outdoors—you need the finish a stocking gives—thin, sheer, sandalfoot, but definitely a stocking.

• **How all pants should measure up this summer—narrow.** You don't want cigarette-skinny, but you do want pants that fit close to the leg. Anything wide is simply not going to work with the new proportion of tops and jackets. There are different lengths—just below the knee, at or above the ankle. There are different textures, from the thinnest silks to the most classic summer cotton/linens to the new iridescent textures that take off in dark-bright colors. But the narrowness never changes.

• **If you're looking for T-shirt replacements, don't look for straight classics.** There's a smaller-fitting T-shirt with an asymmetric neckline . . . a camisole-top T-shirt—as revealing as a body stocking—to slip under a jacket . . . a T-shirt that *is* a jacket—a light, loose, little cardigan. Snappiest look of a "T-shirt"—as a dress—narrow, side-slit, and, depending on the color, a dress that works in an office or works for something easier.

• **Accessories come on strong to give a new finish, a different character to dressing.** In a new dark-bright color, an interesting texture, a "one-of-a-kind" shape, an accessory is a more than a quick afterthought. Accessories now give fashion impact and add polish to the clean, uncluttered line of clothes. It's the impact of a hand-carved wood cuff in a glistening shade of dark-green, an expansion bracelet in wood and gold-leaf, a cuff of translucent gold-flecked resin, or an earring that's a sweep of midnight blue.

• **The accessory difference goes on . . . in sunglasses**—a summer essential. The new—the best—glasses are sleek, functional, designed to really perform (protect!). Glasses with clean, honest good looks that began in the world of active sports and have "crossed over"—the way a velours warm-up suit and slick windbreaker-jacket have crossed over—to become part of the vernacular of casual dressing.

• **Count on makeup this summer to give you a perfect tan**—tawny, bronzy, a warm pink—any color is possible (and good for your skin—makeup not only replaces the sun, it protects and moisturizes skin at the same time). The other kind of makeup color—for lips, cheeks, eyes—is heightened, intensified color in shades that go from deep-natural to jewel-bright. But makeup textures are lightweight, unheavy—and that's the way everything goes on. You're wearing more color, not more—or heavier—makeup.

• **Fragrance tip: save your perfume and switch to a cologne.** This is the perfect time—your skin "holds" scent better in the summer. Go to a lighter version of your standby fragrance, or go to something completely different—a sport scent or a man's cologne (some of the best clean-smelling, citrus-y fragrances fall into this category). Second fragrance tip: if you're onto a lighter scent, let everyone know—one of the delights of using cologne is the freespirited way you can spread it around!

• **Quickest tip-off to the mood of summer—the look of short hair that's suddenly everywhere.** There are new haircuts that are simple, fresh, charming. There are new ways to work long hair for the same effect—hair that's pulled up, controlled, held by a brilliant comb or bright-color ornament. Any way you do it, the idea is to keep up with the clean, uncomplicated feeling—and look—of summer fashion.

And, in the end, it's more of what you always want from summer—something that's clean and fresh, something that's easy. There are differences to watch for this year—they start on the next page—but the base doesn't change. If you start with good health, a good-looking (fit) body, a relaxed attitude, you don't have to worry . . . everything else falls right into place. . . .

WHAT A DIFF

ERENCE!

THE BEST OF SUMMER—
A NEW RICHNESS AND
DEPTH OF COLOR...
A CLEAN, CLOSE-TO-THE-
BODY LINE...
UNCOMPLICATED GLAMOUR.
REAL CLOTHES-CLOTHES
NOT JUST FOR SUMMER...
TO WEAR ANY SEASON...
ANYTIME



Avedon



It couldn't be easier, *above*: the look of a kimono-top wrapped over narrow-leg pants. But...when the top is deep-navy silk piped in black, the pants are brilliant amethyst, and there's the racy, clean-cut style Calvin Klein gives to everything...ease translates to glamour. Both, silk crêpe de Chine. Top, about $300; pants, about $130. Bloomingdale's; Rich's; May D & F; Robinson's, CA.

Avedon

WHAT A DIFFERENCE!

All the difference, *below*. The clean new shapes—a strapless camisole and wrap skirt; wide, woven waist-sash. In the best new colorings: ruby red, amethyst, ruby/amethyst/sapphire stripes. It's a new level of dressing-in-pieces—modern, feminine, instantly appealing. More appeal in the way Jerry Hall wears everything here—with strong, simple accessories, a sensational makeup. From the Calvin Klein Plum Face: Parma Rose Lip Color and Lip Gloss, India Rose Cream Blush and Nail Gloss....Silk crêpe de Chine camisole, about $80; silk crêpe de Chine skirt, about $120; sash, about $50. Saks Fifth Avenue; Miss Jackson's; Balliet's; I. Magnin. Additional accessory information, both pages, on next to last pages



THE MOVE TO COLOR

HAS CHANGED MORE THAN

THE LOOK OF CLOTHES...

IT'S CHANGED THE WHOLE MOOD

FOR SUMMER...AND BEYOND

WHAT A DIFFERENCE!

The new temptation of color! *Below,* Jerry Hall makes the point with jewel-bright combs on glorious sun-streaked blond hair...a flash of brilliant-color silk at the throat...golden skin with a rosy polish. And it's only a taste of the pleasures around this summer!...The makeup that gives skin a wonderful rose-colored glow: Rose Plum Cream Blush, Rose Plum Lip Color, a mix of Black Plum and Black Lapis shadows misted on eyes — all from the Calvin Klein Plum Face. Enameled brass hair ornaments by Ellen Designs for Robert Originals. At Henri Bendel.



THE CLOTHES ARE STRAIGHTFORWARD, MODERN, MOVABLE. THE IMPACT COMES FROM THE COLORS, THE TEXTURES, THE SURPRISING NEW WAYS EVERYTHING GOES TOGETHER NOW



Color is only part of the story. *Above*, all the elements for a season (any season!) of easy good looks. The perfect jacket—a small-fitting, one-button "fly-away" in black linen gauze narrow pants in lapis silk crêpe de Chine, a bare red silk crêpe de Chine top—key pieces in a collection that provided new answers for day-to-day, day-to-evening dressing. All, Calvin Klein. Jacket about $110; pants, about $130; top about $80. Lord & Taylor, Maison Blanche Hudson's; Swanson's on the Plaza; Bullocks Accessories next to last pages

SOLVED!



Mike Reinhardt

The right clothes—this year's most appealing hot-weather looks—bare, simple, spiked with bright color....

At the right time—when you're outdoors, relaxed, living easy....

And the right place—on these 16 pages, Acapulco, Mexico

Summer up close . . . a look that's fresh, healthy, uncontrived. It's the look of glowing summer skin — flushed with pink or tawny color (you see it both ways here) — color that goes on over a protective sun block. There's a clear, light shine to the mouth — simply lip color to give another kind of protection. And around the eyes, there's just enough color for definition. It's a wonderful next-to-natural makeup . . . and you couldn't ask for a better way to face summer out doors! . . . Just Elizabeth Arden's Extra Special Sheer Lip Pencils — PlumGlaze *left* and Toffee *right* — and Great Color Creative Coloring Pencil rimming the eyes — Charcoal . . . And as a "base" — Ultra Protection Factor 15 Suncare Sun Blocking Cream. All Mexico pages, hair and makeup by Bobbi Gillette



SUMMER SOLVED!



From Geoffrey Beene — ***no trends, no fads*** — just beautiful design, the best tailoring. *Opposite:* His real-life dressing — a white Moygashel linen pants suit . . . crisp and lean . . . the jacket shorter, with a new small band neckline. About $680. To order at Bergdorf Goodman. Also at John Wanamaker; Woodward/Lothrop; Jacobson's; Balliet's; Sakowitz. . . . No way you can get through summer without a T-shirt and white pants, and Stephen Burrows has ***a new slant*** on both. *This page:* His chrome-yellow T-shirt . . . smaller but easy . . . with an asymmetric neckline; his new cropped-below-the-knee pants. The minimal look, the same bright color . . . in accessories, too. The cotton/polyester shirt, about $48; the slub rayon pants, about $88 (Tussah rayon). Both of them for Pat Tennant. Henri Bendel; John Wanamaker; Claire Pearone; Theodore.

Summer Beauty Solved. . .

"Less is more" does it for makeup. On these pages: Christian Dior's Crème de Plein Air gives the face a tint, moisturizer, and sunscreen all in one. Accessories and beauty details, next to last pages. The photographs were taken at Villa Nirvana, Oscar Obregon's beautiful home in Acapulco.

What does it for casual clothes: not just paring-down, but "nothing-extra" spareness...the way classic white is flashed with neon color...the new look of a T-shirt, the new length of pants

Mike Reinhardt



SUMMER SOLVED!



The bareness of a ***small wrap blouse,*** *opposite, far left:* the narrowest pants, a gleaming golden mesh belt. Blouse, about $125; pants, about $165. Both by Zoran in Horikoshi silk crêpe de Chine. Henri Bendel; Nan Duskin; Linda Dresner, Troy, Michigan; Ultimo. For more casual moments, *opposite center,* a cotton poplin ***coolie shirt*** (about $24) over pencil-slim white cotton pants (about $38). By Willi Smith for Willi Wear. Macy's, Herald Square; John Wanamaker; Sakowitz; I. Magnin. *This page:* To watch, to own this summer . . . the lean-lined ***"flyaway" jacket.*** The best way to wear it: buttoned over bareness, slim white pull-on pants. Both in silk (American Silk Mills). Jacket, about $90; pants, about $110. From L'Zinger Studios. Ann Taylor; Kenneth and Cooper, Philadelphia; Garfinckel's; Maggie, Fort Lauderdale; Marie Leavell; Bullock's. *Summer Beauty Solved* . . . Don't go for makeup that competes with these clothes . . . go for complementary tones—like these from Estée Lauder: Golden Apple Fresh Air Lip Polisher, *far left;* Alfresco Brick Tender Lip Tint, *near left;* Cinnamon Ice Lip Tint, *above*. Accessories, next to last pages. The photographs here and on the next two pages were taken at the unusual Acapulco home of sculptor Victor Salmones.

"Dressed" for evening can be as easy as a top and pants. But now it's always something small, something close . . . and usually something red!



SUMMER SOLVED!



You have to be ready for these . . . more bareness, more shaping, more red! The best maillots in years! *Opposite, top:* The Halston way with a maillot . . . cut up to the hip and ***tied with a bow.*** For Halston Limited Edition Beachwear, Antron/Lycra. About $45. Late May, Bloomingdale's. *Opposite, bottom:* ***Skin-thin,*** spaghetti-strapped, shirred and tied at the top. DeWeese Designs, Antron/Lycra, about $26. Lord & Taylor; Carson Pirie Scott; Bullock's; Liberty House, Hawaii.

Right: From Gianni Versace, a smidge of maillot you just slip on, wrap, tie. Add ***a sheer cover-up*** . . . you're ready to go for a drink. Or wear only the cover-up . . . with a gutsy belt or a waist-wrap, it works as a dress. Maillot, nylon/Lycra, about $81. Cover-up, linen/cotton, about $228. Lord & Taylor; Nan Duskin; Claire Pearone; Lou Lattimore. The fuchsia towel by Fieldcrest. Accessories, next to last pages.

Summer Beauty Solved . . . Lipstick is more than color: It's a sun-barrier. For added protection . . . use a lipstick with a sunscreen and a moisturizer. Orlane's B-21, for instance. The warm shade on the *opposite page* is Rubellite #21.

The color gets you. . .and the new sarong shapes. . .

the great way everything works. . .

even if you're not near the water

Mike Reinhardt



SUMMER SOLVED!



For a change — ***a bikini!*** *Far left,* in brilliant yellow, with a twist top to wear strapless or not. Catalina; Antron/Lycra. About $22. Macy's; Cameo Stores, Philadelphia; Fashionette, Chicago; Liberty House, Hawaii.

Swimmer's delight, *left* — a perfect, sleek-fitting maillot. In a different setting, it goes under a jacket, a top, adds a hit-of-color to everything! Body Wear by Jantzen; Antron/Lycra tricot. About $19. Macy's, Herald Square; Jordan Marsh, Florida.

The Acapulco beach — Playa Revolcadero. The bikini news continued, *right* — and there's ***more color news:*** a bare, bright yellow string-bikini piped in black. Diva Swimwear. Nylon/Lycra. About $34. Altman's; John Baldwin; Fashionette, Chicago.

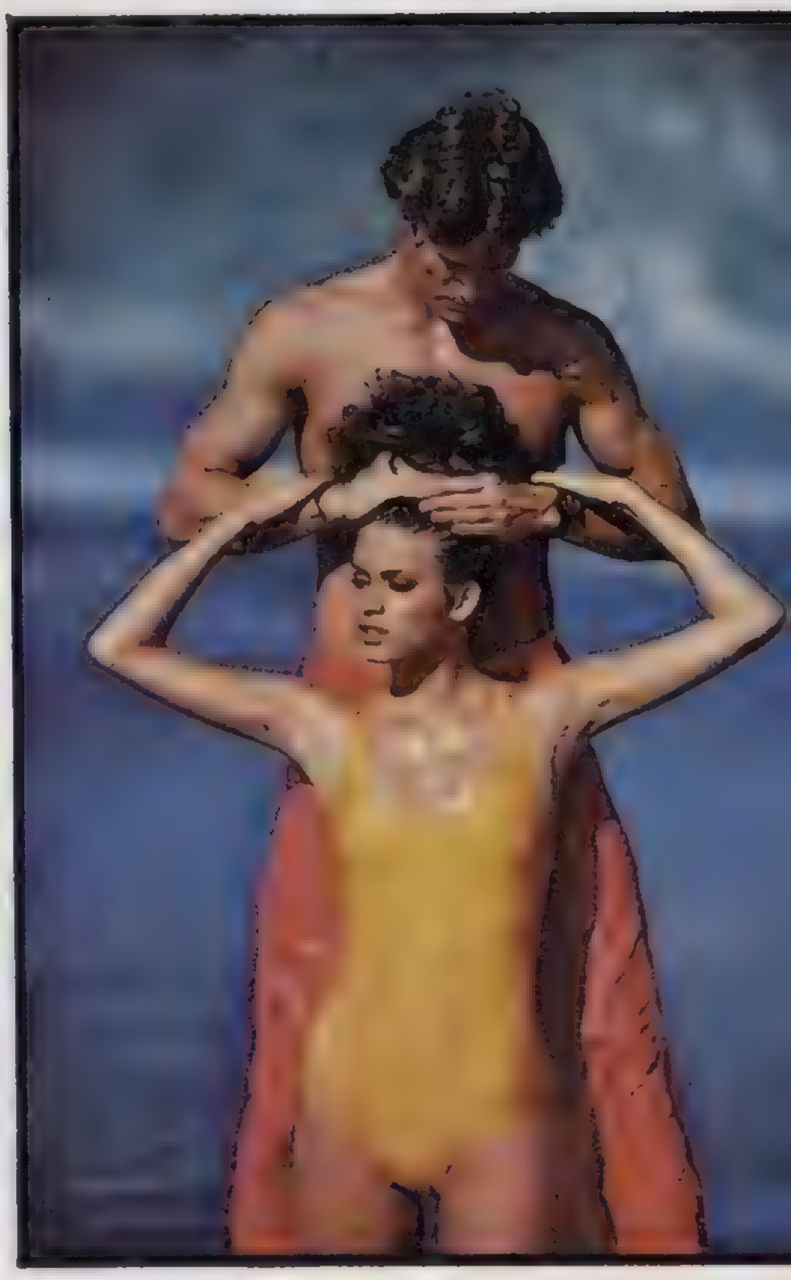
Bumblebee stripes, *far right:* a ***strapless maillot*** in stretch cotton with its own skinny waist-tie. MicMac-St. Tropez, about $55. Ann Taylor; Woodward/Lothrop; Claire Pearone; Balliet's. All towels, Fieldcrest. The beach — Playa Copacabana — where horseback riding is an all-year-round sun sport.

Summer Beauty Solved . . . It's really solved when you have a total sun protection system. From Clinique, a combination of Continuous Coverage and Sun Block — total sun protection *and* sun color that works in different sun situations (and works just as well for the man in the picture!). For details on the glossy Clinique lip colors, see next to the last pages.

Color goes on. . .getting brighter where the living gets easier. On the beach, the brightest yellow — and more of the new bathing suit options. . .

Mike Reinhardt





A must-have for an easy summer, *left:* body-hugging yellow **cotton shorts** with a crisp white cotton button-front T-shirt. Both, Gil Aimbez — Genre. Shorts, about $40; shirt, about $38. Saks Fifth Avenue; Montaldo's; Hudson's; Vogue Stores, Flint, MI; Goldwaters; I. Magnin. The **hit of color** again. *Above,* a great body-revealing scoop-neck maillot in sunflower yellow. By Speedo (nylon/Lycra). About $26. Bloomingdale's; Robinson's, CA; Osborn and Ulland, Portland, OR.

Summer sun classics—with a new
sense of the body and a new twist—
bold, bright color. Upbeat. Spirited!

Number-one beach combination this summer: ***a sleeker maillot*** in eye-catching color — *right,* bright yellow/white/lime floral print (nylon/spandex). About $22. Liza for Lilly Pulitzer. Clothes Line, Rye, New York; The Sandpiper, Boston; Lilly Pulitzer Shops, Florida; Devereux For Lilly Pulitzer, Tuscon. Fieldcrest towels. Photographs taken at, *far left,* and *right,* Playa Copacabana; *near left,* Playa Revolcadero in Acapulco. *Summer Beauty Solved* . . . The easiest way to protect *and* moisturize skin — all over: Bonne Bell's new 10K Sport Lotion with the added plus of a sunscreen. On both pages, Bonne Bell's Plum Wine Glossy Lip Tint.



Mike Reinhardt

Wherever it's warm, *below* — a good-looking black jacket and pleated white linen-y trousers. Nothing is more basic to a **casual summer.** Dana Cote D'Azur. Both, fibranne. Jacket, about $268; pants, about $98. Dana Cote D'Azur Boutiques; Jaynee, Jamaica Estates, NY; Sabrina, Omaha; Ryan's, El Paso.

Updated, *right* — a dress **to count on** in summer — classic shirt top and narrow skirt in white, with a belted-in waist. Leslie Fay; polyester/rayon/flax. About $65. Altman's; Woodward/Lothrop; Burdine's; Marshall Field; L.S. Ayres; Bullock's.





Certain things always go in summer—
easy, hacking-around-in kinds
of clothes. This summer, they go
cleaner, crisper...in black and white

SUMMER SOLVED!

The sarong idea, *below,* in a maillot — a sleek-fitting black suit, tied on the hip. Oleg Cassini for Mare Moda; Antron/Lycra. About $33. Saks Fifth Avenue, NYC; Garfinckel's; I. Magnin; Liberty House, HI. Easiest kind of ***summer suit,*** *right:* white ribbed cotton jacket — sleeves rolled, the neckline pinned for a "flyaway" look — white pants. Jaeger. Jacket, about $180; pants, of polyester blend, about $70. All Jaeger International Shops; Gidding-Jenny. Accessories, next to last pages.



Mike Reinhardt

Nothing travels better, faster than a ***knit suit.*** The newest take, *this page,* has a slim, slit skirt, a pleated shirt. In pale tones of off-white, beige. About $380. St. John designed by Marie Gray. Skirt and jacket, wool/rayon; shirt, polyester crêpe de Chine. To order at Bergdorf Goodman. Also at Rich's; Jacobson's; Swanson's on the Plaza; Neiman-Marcus; Frost Bros.; Bullocks Wilshire. The news of a deep V-neck on a creamy ***string-knit sweater,*** *opposite, inset.* . . . The finish it adds to a matching skirt, a pumpkin-colored shirt. About $132. Dalani II by Louise Armour. Sweater, acrylic; shirt, cotton; skirt, polyester/cotton/flax. Altman's; Montaldo's; Neiman-Marcus; Frederick & Nelson.

Easy cool . . . a strapless jersey dress, a smidge of sleeveless sweater, *opposite.* More ease: move the elasticized top of the dress to your waist . . . it's a skirt. About $158. Kasper for Joan Leslie. Of Sonata cotton jersey. Lord & Taylor; Jordan Marsh, Florida; Halle's; Shillito's; Hudson's; Frost Bros.; Sakowitz. These, the two previous pages, photographed in Acapulco at and near Casa Hydra, James Sprowls' beautiful home; and at Villa Nirvana. On these sixteen pages, hair and makeup by Rick Gillette. Accessories, see next to the last pages.



What you need most...
clothes that move
from place to place...
sweaters with a new spirit,
a new shape...

SUMMER SOLVED!

Mike Reinhardt



New, rich dark-bright colors...and suddenly everything changes—from the new body-and-jacket dressing to the look of accessories and makeup. Striking colors that turn the mood of summer...move the clothes right into a city...a working day...and on to another season

COLOR GOES

Color TO TOWN

It's not only the intensity of the colors—it's the unexpected mix. Opposite: Stephen Burrows' matte jersey grape jacket...the smallest...(about $144)... and bright orange tank top (about $70) with black cotton/polyester pants (about $80). For Pat Tennant. Late May, Henri Bendel; Nan Duskin; Trevi, Pittsburgh; Chuck Jones and Jack Parker, Palm Beach; Stanley Korshak; Lou Lattimore; Theodore. More news: The look of a jacket over a strapless top; the lean, leggy way a sarong skirt wraps the body. Right: A brilliant cobalt-blue silk gauze jacket (about $158); fuchsia bouclé tube top (about $24, rayon/nylon); earth-brown skirt (about $88, rayon/flax). With these three pieces, summer would be a snap! Donna Karan and Louis Dell'Olio did them for Anne Klein & Co. Mid-May at Bergdorf Goodman; Hudson's; Famous-Barr; Lou Lattimore; I. Magnin. Accessories, next to last pages. These six pages: hair, Christiaan; makeup, Alberto Fava.



Beauty Color...Pale makeup won't work with these clothes: it has to be rich and deep. The lip color on the opposite page, Charles of the Ritz's soft but Spirited Rhubarb. Here, from Helena Rubinstein's Thai Silk Colors, Imperial Pink Cream Care Lipstick.

Arthur Elgort



COLOR GOES TO TOWN

The surprise of Anne Klein's bandeau dress, this page, ruffled in tiers: new city day dressing in colors that are darkened, intensified —earth/clay/cherry striped cotton seersucker voile. Donna Karan and Louis Dell'Olio for Anne Klein & Co., about $198. Mid-May, special order at Bergdorf Goodman. When you want a swimsuit for more than just swimming, opposite, you want it in a color that's deep and warm, in a classic shape you can wear with a sarong or pants and look "dressed": Cole of California's maillot—refined, perfected—in raisin Antron/Lycra by Marc Vigneron. About $30. Lord & Taylor; Ruth Shaw, Baltimore; Bikini Hut, Virginia Beach; Bear Dyke Swimwear, Marina Del Rey, CA. Accessory information, next to last pages.

Arthur Elgort

Even earth tones are warmer, richer. Left, daytime dressing with the ease of a T-shirt – from Nat Kaplan, in brown rayon blend/silk. About $112. Saks Fifth Avenue, Kaufmann's, Montaldo's, Halle's, Neiman-Marcus. Below: You see an "iridescence" that makes color come alive, and the way piping defines the line in Jesper Nyeboe's button-front dress – nutmeg cotton, piped and belted in sapphire-blue cire. About $130. Saks Fifth Avenue, Jacobson's, Neiman-Marcus, Liberty House, Hawaii.



Arthur Elgort

This page: Bill Kaiserman does a little silky-knit sweater in Burgundy – the color and texture take it beyond summer, beyond daytime "casual." To wear with raisin cotton chintz pants. For Rafael. Sweater, in rayon/linen, about $140. Pants, about $90. Charivari, NYC; The Twenty-Four Collection, Miami; Hattie; Bottega Glaseia; Marie Leavell; Country Club Fashions, Los Angeles. Accessory information, next to last pages.

COLOR GOES TO TOWN





With all the dark-bright fashion on the preceding pages, the makeup to wear is coloring in soft to bright tones: anything from putty, clay, and sand tones to deep brights in the plum/wine/tawny-ruby range is going to look great, complement this summer's dark and jewel colors—amethyst, lapis, curry, ruby, navy, and black. Look opposite and at the swatches left, and you get an idea of the makeup that goes for summer '79....

●*Lip/cheek/eye coloring (above left). Muted bright lips in heightened tones; Diane Von Furstenberg's Plum Mocha and Sepia lipsticks, L'Oréal's Crème Lip Accent in Mousse Café. Cheeks in the glowing-neutral range; Chanel's Amber Creme Blush, Estée Lauder's Sun Streaker Highlighting Powder, Fashion Fair's Warm N' Spicy Creme Rouge. For eyes, warm, bronzy tones—from pale to deep: here, two of Diane Von Furstenberg's Powder Eye Shadows—Topaz, Brown Bisque.*

●*Opposite: The total picture—total impact—of dark-bright color. And the new way everything goes together now—makeup and accessories with the same depth of color, the same subtle iridescence that runs through the fashion you've seen on these pages. Here, close up, the new look of dark-bright jewelry in lapis-and-gold. And new jewel-bright makeup color, striking-but-soft. Every way you wear it...it's color you'll love! Marsha Breslow jewelry. The makeup from L'Oréal's new Eye Accents Collection: Moisture Finish Shadow in West Indies Wine and British Brown. And one of L'Oréal's Crème Lip Accents—Russian Ruby. Makeup, Alberto Fava. Hair, Christiaan. Fashion details, stores, next to last pages.*

BEAUTY FORECAST: SUMMER '79

Here, interviews with four of the top makeup pros in New York/Paris/Milan...talking about makeup '79: the directions, the colorings, the look-turners—the news to know about now!...

If any makeup experts know which changes have taken place in this summer's makeup-coloring palette and how makeup application differs now—and it does—it's these top pros: New York free-lance makeup artist Way Bandy; Serge Lutens, creator of Christian Dior's maquillage in Paris; José Luis, who put together Charles of the Ritz's European spring makeup look; Ugo Ghirardi, star-of-the-moment in Italy, who works out of Milan's Puccio & Franco Salon. Here, they talk makeup—trends, tips, new colors.

"I see two strong makeup trends during the next few months, both influenced by fashion now—makeup always takes its cues from clothes," says Way Bandy. The first "face": "You apply your makeup to show the color. It's *un*heavyhanded, *un*blatant color, but it *is* color, P.M. color. And that's the point: make-up is part of dressing up at night...it's for restaurants, nightclubs, extravagance! It's for nightlife—and fun. The base is paler skin (achieve this with a light brushing of translucent loose powder), over which goes brighter coloring: fuchsia, hot pink, cerise, bright cherry. Cheek color is *high* on the cheek, up near the eye/temple area. And the mouth: definitely shaped (but *un*lined) and glossed. Lips can be bright or dark, from a cerise tone to mahogany.

"You can mix several different makeup shades, too—do bright cheeks and dark lips, or vice versa. There is more cheek and lip color, but there is eye makeup—subtle-to-dull taupes or greys, with lots of black pencil rimming the eyes, plus lots of mascara."

The second look, says Way, is barely any makeup at all. "It's effortless, a radiant face you do in seconds flat, a face that begins without a stroke of mascara or hardly any at all—the moment you apply mascara, it's a give-away you've taken a lot of time applying makeup. *(Continued on page 293)*

Makeup goes dark bright!

Arthur Elgort

BEAUTY FORECAST:
SUMMER '79





THE SMALL HEAD TAKES SHAPE

Hair is going shorter at a really fast clip. And your eye adjusts very quickly to the change. You find that the shorter hair goes, the better it seems to look with whatever you put on. Even though there is not yet one *single* style...only what Christiaan, who has done the haircuts on these two pages, calls "fleeting forms." "It is still," he says, "more a matter of a woman's finding herself, her confidence, her attractiveness. But," he adds, "more definite styles are coming. And as the clothes take more definite shape, so does hair!"

Hair goes shorter!

A wonderful change for summer—hair that's shorter, fresher, cleaner-looking. And freer—you're not locked into any one short haircut—how you wear your hair short is up to you...

● *Left, a good haircut is only the beginning. For the kind of look here you have "to train hair, to mold it," says Christiaan. The best way: with a little hairdressing cream or gel, rubbed on hands, and worked through the hair. (A good one, Vidal Sassoon's Hair-In-The-Sun, a non-sticky, non-greasy gel.) The idea is "to move hair, to play with it, pushing it up and back away from your face; you have to redirect it. You want a lift, but you don't want too much volume. If your hair needs body, try perming just around the hairline—not necessarily all over. Don't feel you have to wash short hair every day—if it's too clean, it can be too flyaway." When you do wash it, finger dry, use a little gel...it's all set. One of the best shampoos for short—for any length—hair this summer: Pantene's new Vitamin Moisturizing Shampoo de Pantene, full of all that Swiss goodness. The follow-up, Vitamin Moisturizer de Pantene, a wonderfully creamy conditioning treatment.*

● *Two new looks of short hair, above right. When you first cut hair this length, it's a "time of discovery," according to Christiaan who did the hair on these two pages. "Give it a chance... you need time to get a sense of what's right, of what you want—it doesn't happen all at once. It takes time for hair to take shape and find its own new natural line."... The clothes in the picture: Left, Joan Vass' nubby-knit summer sweater; Elsa Peretti of Tiffany diamond ear-studs. Right, natural linen shirt, from Sergio & Michael. Bonwillum earrings. Ann Peerce cuff. Details, stores, next to last pages.*

Arthur Elgort





PEOPLE ARE TALKING ABOUT

The great new American theater

Suddenly American theater is urgent, rich with entertainments that reveal us to ourselves. And long theater-hungry lines are forming at box offices in Los Angeles, Minneapolis, Louisville, Washington, DC, and especially in Manhattan on Broadway. The extraordinary aspect of this is that although Broadway's booming, many of its triumphs are coming to it from Off-Broadway, as far off as Los Angeles. Basic reason: economics. It costs to produce *on* Broadway—far, far less, *off*. So pragmatic theater visionaries get the show on first in regional theaters and non-Broadway houses in New York City. And the great new American theater is being born.

This theater is profoundly concerned with sickness, old age, death, with freaks, neurotic love, with family relationships, with ethnicity, social issues. We've faced all of this before, in our theater, but this time we're seeing it with a difference. There are absolutely no taboos, no inhibitions either in subject or in style of presentation. Life itself is real, quintessentially real on stage; even when we see it heavily stylized or in period costume, we recognize ourselves. And we are humanized while living the life of *The Elephant Man's* Victorian freak, *Zoot Suit's* early 1940s embattled Chicanos.

Astonishingly, no matter how dire the theme of our new plays, we are entertained. We go away enhanced, feeling deeply good.

—Leo Lerman

ZOOT SUIT

With style, wit, and a sure sense of self, *Zoot Suit,* a play with music, sums up the new America—making serious merry with its own past, celebrating its own individualities. Left to right, Chicanos, Mexican-Americans, a strictly early '40s zoot-suity five from the cast: Mike Gomez, Roberta Delgado Esparza, Edward James Olmos (a man with a switch-blade smile and a stance like an affront), Rose Portillo, Daniel Valdez. With a Big Band bounce, a hip-twitcher Latin beat, multilingual *Zoot Suit* vociferously explores a black hole in American history. Triumphantly, *Zoot* grew in Los Angeles, roared onto Broadway, the first Hispanic-American play ever to hit Times Square. "I want [this] life to be part of the American experience," says author-director Luis Valdez, "not just the Chicano experience."

Avedon







THE ELEPHANT MAN

In even the most deformed of freaks a noble creature can lurk, become viable if nourished by self-faith, loving, intelligent hearts. And in each of us is an element, at least, of freak. That is what American playwright Bernard Pomerance's *The Elephant Man* tells us in the most devastating play of the season. Off-Broadway got it from a London purlieu theater: Broadway took it from Off—with great young actor Philip Anglim, *above*. He is an agony and a resurrection.

Avedon

THEY'RE PLAYING OUR SONG

When you take the American musical and give its traditional form a hefty twist, that's making great new American theater. And that's what Neil Simon, Marvin Hamlisch, Carole Bayer Sager do with *They're Playing Our Song*, essentially a two-people affair: *Left*, Lucie Arnaz, Robert Klein—the frabjous duo. A hilariously orchestrated conversation to a romantic lush lilt, sometimes a neurotic disco beat, *Song's* the first show ever to pop that mix. Simon-pure, *Song* hit happy in Los Angeles, then hopped straight to Broadway.

The arts in Israel: rebirth

By Bernard Avishai

There has been more, and less, to Israel's cultural patrimony than seems congenial to the writers, artists, composers, and critics who are currently revamping it. More collective purpose, less honest virtuosity. This paradox is not unlikely considering the purpose. Israel's cultural life did not exist one hundred years ago. It was created by the *Hovevei Zion,* a loose federation of Hebrew writers and culturalists who began organizing settlement activity in Palestine after 1882, and, more decisively, by the Labor Zionists, socialist pioneers who built the country's political life from their collective agricultural settlements. These forerunners made up the modern Hebrew arts in mandate Palestine more or less as they went along, usually at odds with their own most intimate details and affinities. They were immigrant revolutionaries, uncertain about how or, more poignantly, whether to be themselves. Although most were the products of Eastern European *Yiddishkeit*—Yiddish and liturgical Hebrew were their mother tongues—they arrived in their "Land of Israel" still pondering the dreams and esthetic sensibilities they had acquired in Odessa, Bialystok, Budapest: cities that had taught them to be modern in Russian, Polish, German.

These people were, moreover, overwhelmed by common struggle. They delighted in that folk-culture which celebrated their politics but, in retrospect, could hardly have been expected to survive *(Continued on page 257)*

Bernard Avishai, *whose articles on Israeli politics and society have appeared in "The New York Review of Books," "Dissent," and other journals, lectures in politics and literature at the Hebrew University in Jerusalem. Mr. Avishai is currently at work on a book about post-Zionist Israel, to be published by Farrar, Straus and Giroux.*



ISRAEL NEVER RESTS

In arts, entertainment, street

Early-thirties, pop pundits tell us, is the Age To Be: a time of energy, added polish, an adult identity. Israel, this month, turns an official age thirty-one: a nation of three million people—and as many points of view; its arts-life broad, bold, excited, self-questioning.

Here, an American observer's own discovery of the energy, life of Israel today: of Israel, in its early thirties, making cultural news.



Leonid Lubianitsky

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MAGAZINE EDITOR ADAM BARUCH

"A FIGHTING SPIRIT": THAT'S WHAT EDITOR ADAM BARUCH, LEFT, WANTS FOR "MONITIN," HIS SLICK, GLOSSY, NEW-VENTURE MAGAZINE.

That, and a sense of leisure—coverage of sports, arts, fashion, entertainment—people, and politics. *Monitin,* "the magazine that happens right now," happened first about eight months ago, with the practical-punch style of *New York* and a staff (now of eight) in Tel Aviv; it's financed by a group of Israeli businessmen, average age—thirty-three. Of *Monitin,* says Baruch—also early thirties, by education a lawyer, who worked as a foreign correspondent in the States and still writes, in Israel, a newspaper art column: "It's not the usual Israeli magazine. *Monitin* gets straight to the point."

AUTHOR/JOURNALIST AMOS ELON

"THIS IS A THOROUGHLY POLITICIZED COMMUNITY...A VERY ARGUMENTATIVE COMMUNITY. FOR EVERY THREE ISRAELIS, THERE'S A POLITICAL PARTY. THE RESULT IS A LOT OF CLAMOR."

Amos Elon writes about the clamor—and then some; "I'm not a politician," he says, when you press him for opinions, "I'm simply an observer of life." He's also, by many Israelis' reckoning, the most respected journalist in the country, whose *Ha'aretz* newspaper pieces are widely read, argued over, remembered. His history-searching books—best sellers in Israel, in America—get translated from Hebrew into French, German, Italian, Spanish, Danish—even Japanese; are pounded out during summers-off in Italy and edited first by Elon's American wife Beth, a former press secretary to Hubert Humphrey. Right now, in the works, Elon's got a new book "about World War II and the Jews out of Europe," a first novel; he handles the English translations himself: "I can put my own imprint on it."



FILM-FORCE LEAH VAN LEER

FROM LEAH VAN LEER'S TERRACE, THE WALLED OLD CITY OF JERUSALEM LOOKS LIKE THE BACKDROP FROM SOME MAGICAL MOVIE SET.

Inside the Van Leer House—a modern stone showcase rebuilt from a ruined shell—an antique projector seems ready to roll. Leah Van Leer's fascination with film (personal loves: *Citizen Kane,* Buñuel, Visconti) is the force behind Israel's three big-city cinematheques today. These film archives screen old films, Arab films, the best of Paris or Hollywood; have forums for young Israeli moviemakers: document Jewish history. Their audience? Young, hip—and believers, with Mrs. Van Leer, that "movies are the media of today."



DANCER/CHOREOGRAPHER ZE'EVA COHEN

SHE'S DANCED AT NYC'S LINCOLN CENTER AND ON KIBBUTZIM DINING TABLES. IN THE ISRAELI ARMY, SHE'D DO BARRE EXERCISES AT LUNCH.

Ze'eva flies across a practice floor, her dark features strong, her body stronger—even with the aftermath of an Israeli mother's meals. The night before, Ze'eva's taken bows with the Batsheva Dance Company, at their premiere of her sinuous, sculpted dance piece. "In Israel," says Ze'eva (Hebrew for "she-wolf," a name that lends weight to one's words), "everyone goes to see dance. It's part of the environment." Ze'eva's environment stretches from Tel Aviv—her roots; to Princeton—where she teaches; to virtually anywhere on her one-woman dance tours; to New York, and her musician-husband and daughter. Success in Israel is special: "I am what I am because I grew here. It's a terrific feeling to give back what I got."

(Continued, next page)

life, drive and a vital diversity make news

ISRAEL

continued



NOVELIST A.B. YEHOSHUA

"WE'RE FREE, HERE—FROM THE POINT OF VIEW OF EXPRESSION. YOU CAN SAY WHAT YOU WANT, PUBLISH WHAT YOU WANT, SAY THE NASTIEST THINGS ABOUT OTHER PEOPLE...WHO PROBABLY ARE YOUR FRIENDS."

So says A. B. Yehoshua, the man who wrote *The Lover* (published, in the U.S., by Doubleday), a novel so beloved by young Israelis that it sold in blockbuster figures there, spawned a play and, soon, a movie. "Blockbuster," in Israel, is 35,000 hardcover copies, a huge chunk of a tiny country's readers but barely enough to support a pen-wiper—much less a writer/father of three. So Yehoshua, who started as a playwright and surreal-short-story man, spends three days each week teaching general and comparative literature at Haifa University. In Haifa—"too many friends in Jerusalem"—home is an apartment with a neat book-lined study, a pile of papers to be corrected, a living-room floor decorated by a child's Fisher-Price garage. Yehoshua is now at work on another novel. "We don't have to look for our subjects, in Israel," he says. "They're around us, surround us."



ARTIST TAMAR GETTER

TAMAR GETTER'S STUDIO, IN TEL AVIV, IS AN OLD MILKING SHED ON WHAT WAS ONCE HER GRANDFATHER'S FARM. INSIDE ARE A BIKE, HER PAINTINGS, A LEAKING CEILING. OUTSIDE GROWS A LEMON TREE, HEAVY WITH BRIGHT YELLOW FRUIT.

Tamar Getter splits her time between studio and studies at Tel Aviv University—literature classes. She's barely half-way through her twenties, but she's already seen the Israel Museum mount (last summer) a one-woman show of her paintings. Tamar's never gone to art school (she had a private teacher), starting "as a complete ignorant... eager to express myself.

"I had ambitions," Tamar says. "I had dreams." Tamar's dreams—and artist's vision—have pulled her to the works of Andy Warhol, Jasper Johns, early Renaissance artists; they've resulted in simple—almost architectural—Tamar Getter drawings, photo-faces from TV screens, paintings that have the look of a child's chalkboard. Deliberately innocent media for this young, dark-haired, wide-eyed woman; but Tamar deals in tough subjects: history, heroes, myths, war. Her concern: "What is this hero? How do I touch it?"

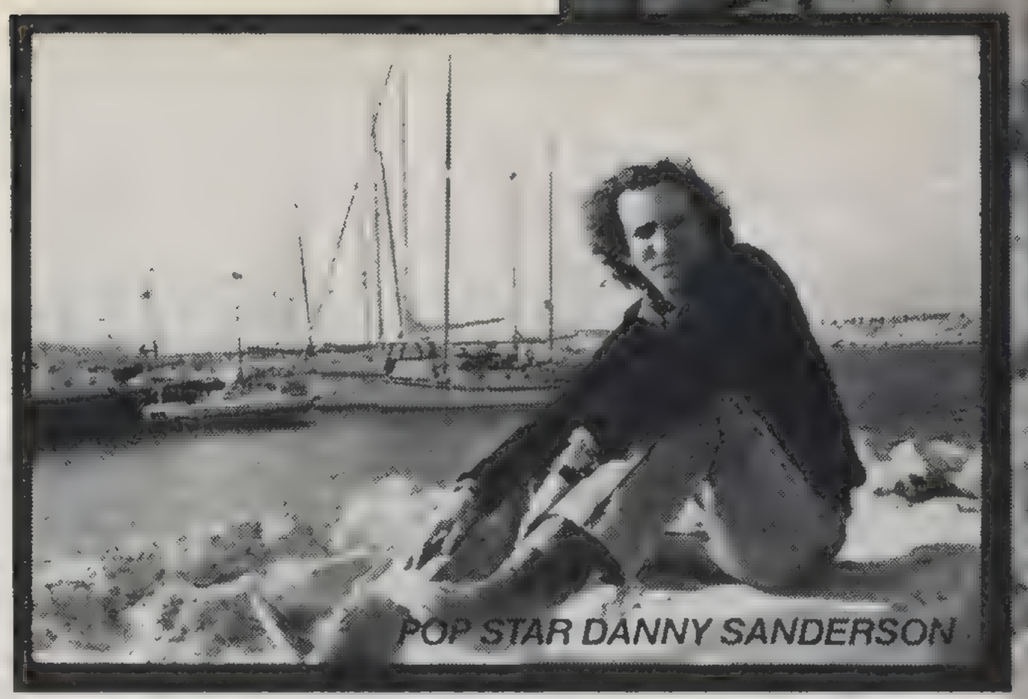
JERUSALEM IS A PLACE PEOPLE COME BACK TO—NO MATTER WHERE THEY MAY STRAY FOR A WHILE. NEHAMA HILLMAN SPENT THIRTEEN YEARS AWAY FROM HER CITY. TODAY, SHE'S A JERUSALEMITE, AGAIN. A SEVENTH-GENERATION JERUSALEMITE.



GRAPHICS DIRECTOR NEHAMA HILLMAN

"It's a very intimate, beautiful, loving city," Nehama says of Jerusalem. And it's in Jerusalem that Nehama Hillman—a warm, well-spoken woman with an eye to art—fills each day: As mother to two eighth-generation offspring, as wife to a biophysicist—and as the director of the Burston Graphic Centre. Housed in Hutzot Hayotzer—a restored stone arcade-complex of artists' galleries, studios, shops—the graphics center serves as a meeting spot for top Israeli artists—a place to exchange ideas, have coffee, talk shop—and, more importantly, as an atelier for their in-resident, by-invitation-only work in modern graphics: etchings, silkscreens, lithographs. "An opening process" is what Nehama Hillman dubs a Burston stay—which, for many artists, brings about their first graphic work.

Nehama came to the now four-year-old Burston Centre through her own tries at etching—"which were no good at all," through her art-history training—sixteenth-century Flemish art, twentieth-century sculpture—in New York, through museum work. "It's vicarious creating," she says of her job. "But it's creating, really. Standing there, and bringing the artist to the stone, you make a picture."



POP STAR DANNY SANDERSON

"IN ISRAEL, IN THE 'SIXTIES, THE RADIO WAS AN EXTRA CURRICULAR ACTIVITY—AN EFFECT, NOT A PART OF LIFE. IT WAS LIKE SOMEONE'S SENDING MUSIC FROM MARS. 'THIS IS WHAT WE'RE DOING HERE ON MARS. YOU LIKE IT?' 'OH, THAT'S NICE,' WE'D SAY...AND BACK TO THE HORA."

"Today, there's a new wave in music," says Danny Sanderson. He should know—he's helped lead it. With "Poogy"—his first group—and now with "Gazoz" (a kind of soda), Sanderson's pop sounds and sharp lyrics are standouts in Israel. They would be anywhere. His basics? Israeli subjects—and musical riffs, rock-and-roll, a sometimes sly, often straight-in-the-face humor. The new music's style? "More liberal," he says. "And louder."

Whatever Sanderson's music is—whatever more it is—people love it. A waiter with stars in his eyes asks if Danny wants a Gazoz to drink—"That's his way of being droll"—and later confides, "He's wonderful. And he's not heavy." Sanderson is, in fact, tiny, puckish, and clearly perceptive. He also can't bear to give a straight answer—if he can have fun with it. "My parents came to Israel in '48," Sanderson says. "They lived on a kibbutz, and I was born there. Or so they tell me. I don't know. All I can say is that I'm a redhead and they both have black hair....And they usually forget my first name."

ARTS-CATALYST LEAH PORATH
DURING A BALLET INTERMISSION, LEAH PORATH MAKES HER WAY THROUGH THE CROWDS. HALF THE AUDIENCE SEEMS TO KNOW HER. HALF OF THOSE PEOPLE HAVE A PROJECT TO TALK TO HER ABOUT.



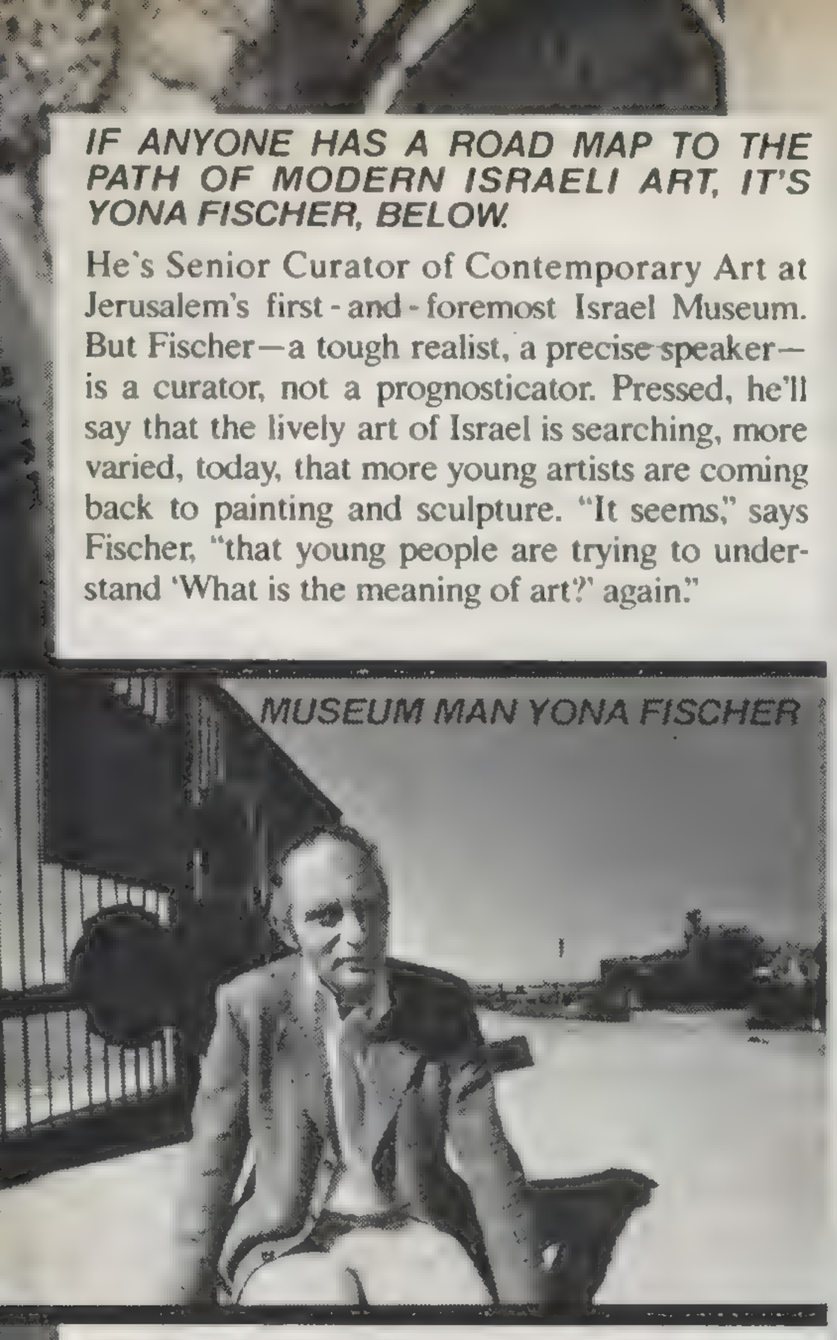
ARTS-CATALYST LEAH PORATH

Leah Porath is a money-woman: she heads up the Ministry of Education and Culture's program of subsidies to the arts. Her yearly budget: a quarter-of-a-million Israeli lira—$12.5 million that, with local funds, can add up to, say, 65 percent of a theater company's funding. In a small country, dialogue with one's governmental purse can hardly be lofty or remote; but Porath, a former broadcaster, stands up well to direct contact: "Our main resource is people," she says.

Leonid Lubianitsky

IF ANYONE HAS A ROAD MAP TO THE PATH OF MODERN ISRAELI ART, IT'S YONA FISCHER, BELOW.

He's Senior Curator of Contemporary Art at Jerusalem's first-and-foremost Israel Museum. But Fischer—a tough realist, a precise speaker—is a curator, not a prognosticator. Pressed, he'll say that the lively art of Israel is searching, more varied, today, that more young artists are coming back to painting and sculpture. "It seems," says Fischer, "that young people are trying to understand 'What is the meaning of art?' again."



MUSEUM MAN YONA FISCHER

WHEN YOU'RE THE #1 STAR AND CAPED CRUSADER OF ISRAELI TV, IT'S HARD TO EAT A QUIET DINNER OUT.

Sometimes, newsman Daniel Pe'er, *below,* takes off his well-known aviator glasses, pulls on a hat, and hopes he won't be stopped by anyone with an idea, a gripe, to be aired on his consumer-affairs program. It rarely works. Pe'er's is the highest-rated show on Israel's eight-year-old, ad-less TV, nudged out only by the news—his other beat. "News is the most important thing, here," says Pe'er. "You might say there's never a dull moment. Unfortunately, it's so."



TV HOST DANIEL PE'ER

ARTIST ANNA TICHO

AT ANNA TICHO'S HOUSE, YOU CAN ALMOST HEAR THE QUIET.

Anna Ticho, *right,* a small woman and a great delight, lives in the center of Jerusalem, over what was once her ophthalmologist-husband's clinic. There, this *grande dame* of Israeli art draws loving, mirage-like images of the Israeli landscape: its olive trees, alleyways, Judean hills; she works almost every day, continues—in her eighties—to change techniques: "It makes you feel fresh." For inspiration, Anna Ticho doesn't need to trek the hills. Says Ticho: "I have them in my heart." **—KATHLEEN MADDEN**

(For more about Israel, see page 184)

(Continued)

them. Theirs was a pioneering culture, bigger than its constituents and enjoining their individual discipline for the sake of the progressing social effort. One was expected to be *be'seder*: restrained and OK. So, as individuals, the pioneering Zionists emptied few of their private tensions into the public realm. Their cultural products—songs, plays, stories, pictures—now seem correspondingly empty; especially to the newer intellectual vanguard of this little country which has subsequently grown so urbane, plural, and bourgeois.

For artists, Israel is "not a cause but a home"

The reticence of Israel's first cultural innovators cannot, however, be blamed on Zionist designs. The willful young Jews who got the Jews' colonizing enterprise going at the turn of this century held their writers and other artists in high esteem as a matter of principle. Achad Ha'am—a pen name for Asher Ginzberg, the Zionists' most articulate mentor and editor of *Hashiloah,* the most important Hebrew journal of the day—pleaded for the development of a new Hebrew culture—in magazines, journals, art schools, universities, collective agrarian settlements. He did not expect this to be mere embellishment for the presumably more urgent rescue operation that his failed rival, Theodor Herzl, was proposing but, rather, the very point of the Zionists' exercise.

Rescue—which had anyway been beside the point so long as American immigration laws remained liberal—seemed less essential to most early Zionists than the working of a novel Jewish culture in the pores of Palestine. They hoped for one that would cope more successfully with the modern world than *(Continued on page 290)*

SAINT LAURENT SURPRISE

Newest look in New York living: passion for American "Neo Grec" and Empire styles

A collector's dream come true: that's what the Yves Saint Laurent headquarters in New York City are for Judith Hollander and Jed Johnson, two passionate collectors of nineteenth-century American antiques, who were responsible for this apartment's unique look.

Six years ago, both of them became interested in early nineteenth-century American furniture: American Empire (around 1820), and "Neo Grec" in the Egyptian taste (that is, Victorian Renaissance "Revival" furniture with gilt-incised lines and carved sphinx hands with gilt-brass mounts) that had its heyday in this country between *(Continued on page 263)*

Right: Heavily tufted "Turkish Style" sofa and chairs made in the mid-1870s occupy living-room's far end. In center of room: French-style table made by Leon Marcotte in New York, 1860. The American version of this design is less attenuated, more substantial looking than the French. In right corner, one of a pair of Tiffany torchères. Beside sofa, one of three unusual Tiffany tables, made in 1890s, with patinated oak top on verd bronze base. Above: Portrait of American Indian chief "Ottre Half Chief," 1860, by Charles Bird King, artist whose best-known works are a series of paintings of Indians who came to Washington, DC, to receive medals from the U.S. government. Left: Newel-post gas lamp, made in America between 1860 and 1870.

Horst





1

1. Overview of living room with set of "Neo Grec" chairs, couch; round tilt-top table of papier-mâché on wood is covered with lace, set for tea.
2. Rosewood and marquetry cabinet by illustrious cabinetmaker Gustave Herter, 1860, New York City, holds 1868 Gorham silver tea service, two Venetian blackamoor busts belonging to Pierre Bergé, president of Yves Saint Laurent, Inc. Over cabinet: painting of Indian and waterlily, by George De Forest Brush, 1880s.



2



3. Ebonized and gilded details of "Neo Grec" side chair, part of a set of chairs and a couch by an unknown New York cabinetmaker, between 1865 and 1870. Chair arms (not shown) end in carved and ebonized sphinx heads, resting on ebonized and gilded legs. This furniture was reupholstered in silk cut velvet, but all original finish on the frames was retained. To right of chair, detail of living-room wall stenciled with lotus-leaf and star forms adapted from nineteenth-century pattern books that Judith and Jed studied for months before choosing the designs later used throughout the apartment.

3

SAINT LAURENT SURPRISE

continued

It took three craftsmen eleven weeks to stencil the walls and the ceilings



4. Chandelier of brass with its original tinted lacquer finish, by Cornelius and Company, Philadelphia, around 1860. This firm was the largest producer of lighting fixtures in America, and exhibited at the London Crystal Palace in 1851.

5. Another portrait of a "noble savage" by Charles Bird King, also in period frame: "Wai-Kee-Chai Sanky Chief, Croushing (sic) Eagle," painted in 1860.

6. Low chair is part of the set of "Neo Grec" chairs and sofa by an unknown N.Y. cabinetmaker, 1865-1870, seen in the living room.



1. Painting inspired by James Fenimore Cooper's novel "The Deerslayer": "Hetty Reading the Scriptures to the Indians," by Schussele, a Philadelphia Academy painter.
2. "French secretary" made in Philadelphia, around 1820, with lavish Napoleonic-emblem gilt-brass mounts. On top of desk: Ben Franklin clock made in France for the American market. Figure holds map of Philadelphia. Desk chair by Duncan Phyfe of rosewood in "Restauration" style.

Horst

Judith and Jed spent three years tracking down these rare objects from sources all over the country.

(Continued) 1860 and the early 1870s. This resurgence of interest in Egyptian decoration was prompted by the arrival in New York in 1852 of the first major Egyptian collection unearthed from archaeological excavations. The "Neo Grec" chairs and sofa in this apartment are made of ebonized cherry—that is, the ornamentally carved sections of cherry wood have been rubbed with dark pigment, then heavily lacquered—and fitted with gilt-brass mounts.

"Whenever I heard about a piece that was available and went to look at it, I found that Judith Hollander had gotten there ahead of me and bought it," Jed Johnson said. "And Judith found that I was doing the same thing to her. We finally decided that we'd better meet and collaborate—that it was better than waging a war."

"Some of the best sources for 'Neo Grec' furniture," Judith explained, "are the descendants of people who worked in large houses where it was used. When this style lost its popularity, the owners would give pieces away to their groundskeepers or chauffeurs who kept them in beautiful condition—polished up just like their employers' Rolls-Royces."

One of the exciting results of the Johnson-Hollander collaboration was the opportunity recently offered to them by Pierre Bergé, president of Yves Saint Laurent, Inc. to turn his *pied à terre* into a showcase for this period furniture such as is rarely seen even in museums.

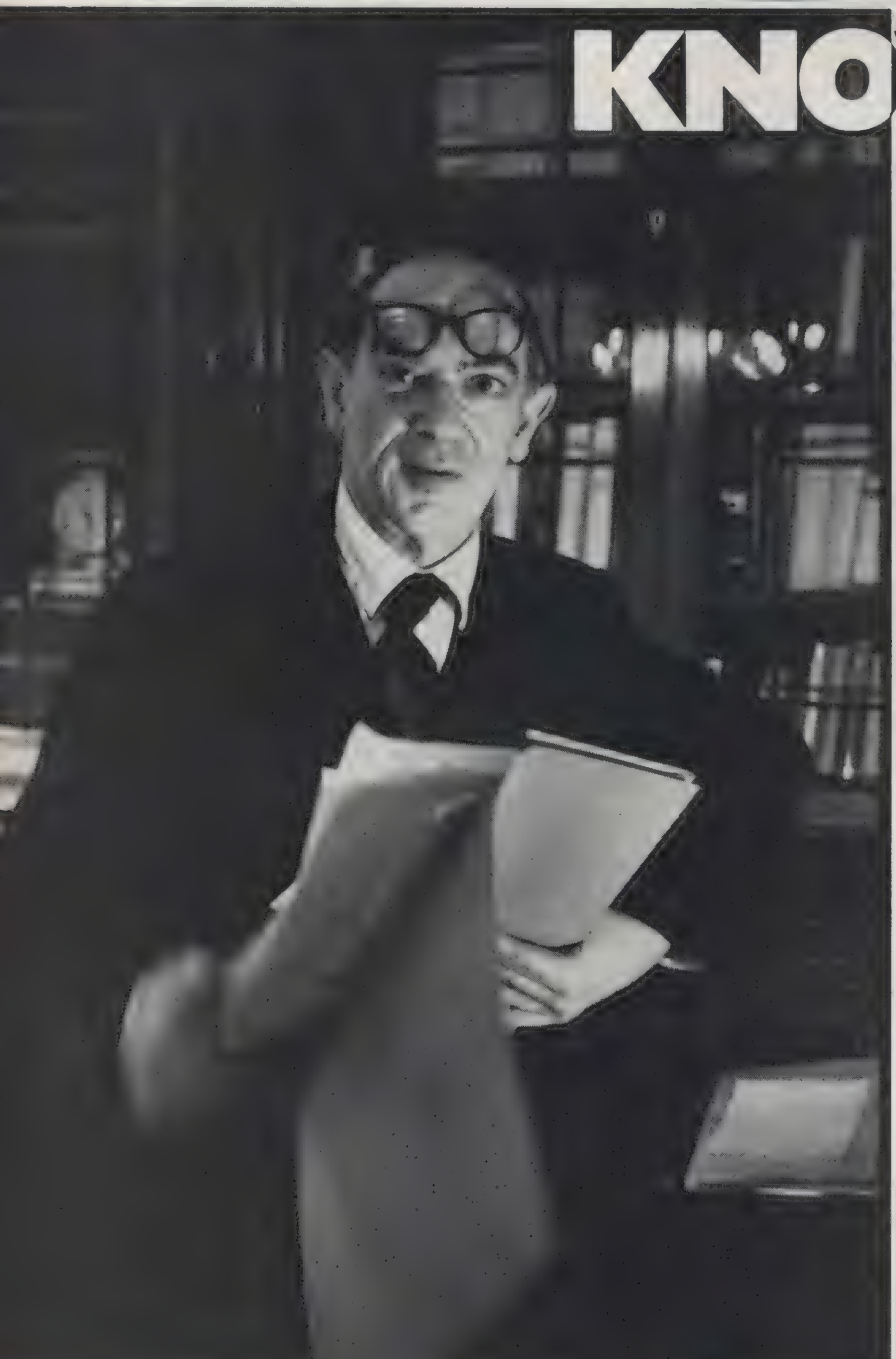
"We did here what we've been wanting to do with our own collections for years," Judith said. "The challenge of the project for us was making each of the two styles of nineteenth-century furniture work together, and making as authentic an interior as possible within the confines of Peter Marino's architectural design for the apartment. We were extremely fortunate that Mr. Bergé, who is himself a brilliant collector, understood the challenge and allowed us to go ahead." The result: a warm, comfortable, rich ambience unlike any other in this city. It is also an ideal setting for the paintings of American Indians that Mr. Bergé adores.

All of the sofas and chairs had to be reupholstered—either because the original upholstery was badly worn, or so badly redone in earlier restorations that the intricately carved frames were partially obscured with fabric. For the set of heavily tufted "Turkish Style" sofa *(Continued on page 293)*

3. American Empire sleigh bed found in upstate New York, made in New York City around 1820, either by Duncan Phyfe or by John Gruez, of mahogany and mahogany veneer, with verd paw feet, gilt wings, and gilt carved eagle heads, and covered with period 1810 spread in saffron yellow silk. Rare Argand wall sconces, around 1820. Painting: "Indian Lookout at Sunset," by Jesse Talbot, New York, 1860. Round table by A.G. Quervelle, Philadelphia, circa 1830, has marble top on rosewood base that is stenciled in gold designs intended to resemble more expensive gilt-brass mounts.
4. Detail of stenciled border on living-room walls. All the stenciling took months to plan, weeks to complete.
5. Front hall of apartment with rare Boston console table (around 1815), marble topped, with mahogany panels inlaid with ebony and cut brass. New York hall chairs, 1815, bear heraldic shield of a New York family's coat of arms. Mirror, probably English, early 1800s.

choic

KNOWING YOUR MIND



Today, as more and more of us try to unravel the riddle of what gives meaning and sustains us in our lives, we are making an exhilarating discovery: philosophy, once thought to be the province of only the learned few, can provide us with solid, nourishing answers. This revelation has engendered a spirited burst of philosophic activity—in books, in articles, in television, in our own minds.

Isaiah Berlin, left, and Simone de Beauvoir, next pages, are philosophers whose passionate involvements with the things of this world have helped to stir this new interest in philosophy—revealing its human face. Searing us with their candor, unsettling us with the magnitude of their questions, Berlin and De Beauvoir urge us to confront ourselves and our lives as if we were children looking at something for the first time.

Sir Isaiah, trenchant political observer, teacher, author, never tires of reminding us how philosophy enables us to "operate in the open, and not wildly, in the dark." The following dialogue between Berlin and Bryan Magee, BBC commentator and fellow philosopher, is part of Magee's out-this-month book, "Men of Ideas" (Viking), which makes its appearance at the same time as Berlin's remarkable new collection of philosophic essays, "Concepts and Categories" (Viking).

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Isaiah Berlin

es for the way you live now

Bryan Magee: What reason can you give someone for taking an interest in philosophy if he hasn't already done so of his own accord or been led to it by the education system?

Isaiah Berlin: Well, to begin with, philosophical questions are interesting in themselves. They often deal with assumptions on which a great many normal beliefs rest. People don't want their assumptions examined overmuch—they begin to feel uncomfortable when they are made to look into what their beliefs really rest on—but in fact the presuppositions of a great many ordinary common-sense beliefs are matters for philosophical analysis. When examined critically they sometimes turn out to be a great deal less secure, and their meaning a good deal less clear, than they seemed at first sight. Philosophers, by examining them, increase men's self-knowledge.

Magee: We're all of us made uncomfortable by having our presuppositions probed beyond a certain point, and beyond that point we all resist it. Why are we like that?

Berlin: Partly, I suppose, because people don't like being over-analysed—having their roots laid bare and closely inspected—and partly because the need for action itself precludes this kind of thing. If you are actively engaged in some form of life, then it is inhibiting and, perhaps, even in the end paralysing, if you are constantly being asked: 'Why do you do this? Are you sure the goals you are pursuing are true goals? Are you certain that what you are doing does not in some way contravene moral rules or principles or ideals which you would say that you believed in? Are you sure that some of your values are not mutually incompatible, and that you are failing to admit this to yourself? When you are involved in some kind of dilemma, are you not sometimes so nervous of looking it in the face that you avert your gaze and try to shift responsibility from your own to some broader back—state, or church, or class, or some other association to which you belong—perhaps to the general moral code of ordinary, decent people—but shouldn't you think the problem through yourself?' Too much of this daunts people or irritates them, undermines their confidence, and naturally creates resistance.

Plato makes Socrates say that an unexamined life is not worth living. But if all the members of a society were sceptical intellectuals, constantly examining the presuppositions of their beliefs, nobody would be able to act at all. Yet if presuppositions are not examined at all, and left to lie fallow, societies become ossified. Beliefs harden into dogma, the imagination is warped, the intellect becomes sterile. Societies can decay as a result of going to sleep on some comfortable bed of unquestioned dogma. If the imagination is to be stirred, if the intellect is to work, if mental life is not to sink to a low ebb, and the pursuit of truth (or justice, or self-fulfillment) is not to cease, assumptions must be questioned, presuppositions must be challenged—sufficiently, at any rate, to keep society moving. Men and ideas advance in part by parricide, by which the children kill, if not their fathers, at least the beliefs of their fathers, and arrive at new beliefs. This is what development, progress, depend on. And in this process those who ask these disturbing questions and are intensely curious about the answers have an absolutely central role. Not many such persons are, as a rule, found in any society. When they engage in this activity systematically, and use rational methods which are themselves open to critical scrutiny, they are called philosophers.

"Those who complain that philosophical questions are trivial...should reflect that people's lives depended—and still depend—on them"

Magee: Can you give some examples of presuppositions which need to be challenged?

Berlin: . . . Take, for example, talk about liberty or talk about equality (of which the world is at present full). Let us take the preamble to the American Declaration of Independence. . . .

Magee: 'We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness . . .'

Berlin: . . . What are rights? If you ask an ordinary man in the street what exactly a right is, he'll be stumped, he won't be able to give a clear answer. He may know what it is to trample on someone's rights, or to have his own right to this or that denied or ignored by others, but what exactly is it that is being violated or wrongly denied? Is it something you acquire or inherit at birth? Is it something stamped upon you? Is it some essential characteristic of a human being? Is it something which someone has given you? If so, who? By what kind of procedure? Can rights be conferred? Can they be taken away? By whom? By what right? Are there rights to confer or cancel other rights? What does that mean? Can you lose a right? Are there rights which are an intrinsic part of your nature in the way in which thinking is, or being able to breathe or choose between this or that? Is this what is meant by natural rights? If so, what is meant by 'nature' in this sense? And how do you know what such rights are?

People have differed a great deal about what rights are. . . . After all, there was a Civil War in England in which one of the central issues turned on whether there was such a thing as a divine right of kings . . . that kings were special beings endowed by God with special rights. There were other people who be-

(Continued on page 289)

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Simone de



Serge Hambourg

BECOMING YOURSELF

Today, more than ever, Simone de Beauvoir speaks out to all women and for them. Her ruthlessly honest perceptions—about feminism, about politics, about the terrors of old age (and youth), now seem prophetic, vital to the way we live. A confirmed image-breaker, De Beauvoir set out early, in her 1949 book "The Second Sex" (a bible for modern feminists) to "dethrone the myth of femininity." In its place, she has offered the ideal of a passionately reasonable woman: the woman she herself relentlessly has become.

Simone de Beauvoir's mind, a catalyst for some of the major intellectual movements of this century, never stops probing, provoking, inciting to action. Her opinions—for example, on the subject of marriage —are often radical but, at the same time, maddeningly rational. She will always produce as many dissenters as converts. Without apology, De Beauvoir speaks with a voice that is essential to our age: the voice of an intelligent, far-seeing woman.

In the interview that follows, Catherine David, a literary critic for France's "Le Nouvel Observateur," talks with Simone de Beauvoir about her life and work; about her autobiographical film, released last January in Paris; and about her fifty-year-long love affair with Jean-Paul Sartre—which has been, if not a marriage per se, a perfect marriage of minds. The image that emerges is of a woman who thoroughly understands both herself and our world.

Catherine David: Why did you agree to make this film, which has your own name as its title? Was it that you want to be loved?

Simone de Beauvoir: Of course, I want to be loved. That is even the deep-lying reason why I elected to write. When I was eighteen, I read *The Mill on the Floss*, and I dreamed that one day I would be loved the way I loved George Eliot then. The fact that I've always wanted to write novels rather than, say, books about philosophy means that I wanted to move people, to speak to them directly. . . . Perhaps that is—of *course* that is a form of vanity. Also, doing this film was a way of bringing things into focus, a way of rectifying the image of me that critics have sometimes given. There was a wish to be better known, even by people who don't read my books.

David: At the beginning of the film, you say, "Perhaps some people will detest me even more after seeing it. . . ."

De Beauvoir: You know, it's important to have friends, but one must also have enemies. One is no good without the other. Otherwise the person is such a neuter that he interests no one. That a whole part of the middle class detests me . . . is utterly normal. I would be troubled if the contrary were true.

David: Are you writing a lot now?

De Beauvoir: I am a little weary of writing. Perhaps because I have the impression that the essential part of my work is behind me. What I could write now would not add much. I do write occasional pieces—prefaces, articles. But to un-

Beauvoir

dertake a long, demanding work, like *The Mandarins* or *The Second Sex*, I would truly need a kind of inspiration . . . I don't know . . . a kind of violent desire. You know, I'm soon going to be seventy-one [she was seventy-one in January]. A long and difficult book represents more work than I am capable of, than I even wish to undertake. . . .

David: At seventy-one, does a person sometimes say to himself that death no longer means what it used to mean?

De Beauvoir: Of course. I'm much less afraid of death than I used to be. When I was thirty, say, when I was in the prime of life, I suffered terrible agonies over the thought that life was limited, that there would be an end, that there would be nothingness. This was frightful, unbearable. I fought furiously against the idea. Panic could seize me at any moment, and indeed, at times those seizures assumed way-out forms. . . .

David: In the film, you talk about that with Claude Lanzmann [a close friend]. And at one point, he says to you very gently, "You weren't all that impassive."

De Beauvoir: He helped me to overcome my terrors, it's true. I didn't want to worry him with them. He was younger than I. . . . There's always an element of complaisance in the behavior of someone in that kind of emotional state. . . .

David: It's curious, he's the only one of your friends who—like your sister—addresses you with the familiar "tu."

De Beauvoir: It's all the more odd since I've always tended to use *"vous."* Sartre and I, for example, have always used *"vous"* in speaking to each other, and it's the same with my now closest woman friend, Sylvie. . . . It's true that Lanzmann is just about the only one. It was he who started it. In my relationship with him, there has been—there is still—a kind of intimacy, a special warmth. . . .

David: To you, death means nothingness—just that. You've never felt differently?

De Beauvoir: Not since I was fifteen, I believe. But now that I've become accustomed to the idea that not only is it inevitable but also that it is near, I tell myself that it's useless to fight and rage against nothingness. Death is not a good conversational partner. It isn't an enemy one can contend with. And then, I have seen so many people die who were more or less close to me—some of them very close—that death has become familiar to me. It has become a part of my life. It no longer frightens me to think that I, too, will fall asleep. Furthermore, I have no wish to live to be ninety, to face advanced old age with all its infirmities.

David: Do you ever say to yourself, what a pity not to be around to see what will be happening in the year 2000?

De Beauvoir: Of course, I'm very curious, I'd love to know. . . . But I cannot imagine outliving all the people I love. I shouldn't want to remain like an eye opened to a world that for me would be depopulated.

David: You have been more attentive than most to the historical movements of the twentieth century. You've taken part in all the great political adventures or tragedies. And yet, in the beginning you were a young middle-class intellectual who was indifferent to politics.

De Beauvoir: I wasn't all that indifferent. As early as when I took the competitive teaching examinations, I had Leftist—Marxist—ideas. But it's true that they were useful to me as some sort of alibi: I was content to hope that the world would march peacefully toward Socialism, in the utopian sense in which one could understand the term at that time. There would be greater justice, greater equality among men, private property would disappear. . . . My dreams sufficed; the ins and outs of politics interested me hardly at all. Except, of course, when I was confronted by brutal events. . . . I had friends who had gone to fight in Spain. That was perhaps the first time that I felt emotionally involved in a political struggle. Non-intervention was an ostrich policy. . . . After that, of course, came the Second World War. Then I really felt that my private life was not sheltered from what was going on in the world. Sartre was mobilized. . . . And later, when one learned of the horror of the concentration camps, the massacre of the Jews. . . . No, really, indifference was no longer possible.

At the time of Liberation, there was great hope. We were a whole group of friends who had come from the Resistance. At the time, we all felt very close. . . . And then, very quickly, everything fell apart—that's what I tried to relate in *The Mandarins*, [her novel published in 1954] although it is not a *roman à clef*—and all those associations proved to be ephemeral. On the one side, there were the people who felt close to Marxism, even if they had never belonged to the Communist Party—like Sartre and me and Merleau-Ponty at a certain moment. On the other side, there were people who absolutely rejected it, like Camus and Aron. . . . [We] remained, let's say, fellow-travelers of the Communists. Yet somehow or other, they never stopped insulting us; it was a hard road. What separated us definitely from [the Communists] was the Algerian War. We were very much involved, were what one would call now Leftist partisans of Algerian independence. But the Communists, like the Socialists, had voted to give the government full powers. I was horrified, deeply, by everything I knew about the way in which the French were conducting that War, the torture. . . . It was a very violent, an excruciating experience. Then, during the American War in Vietnam, with Sartre and other friends, we were among the first to par-

"A woman formed in this world, which has oppressed her, can develop certain qualities that men often do not have"

(Continued on page 294)

© Le Nouvel Observateur 1979

FRAGRANCE—

Private signals: a man's scented memories

BY JOHN LEONARD

"Maybe," suggested the late Dr. Theodor Rosebury, "we ought to stop at times to wonder why we like to smell like flowers or coconuts or little Asiatic deer or the guts of a sperm whale; couldn't we learn to love the smell of healthy men and women?"

It is a subversive question. One thinks of one's youth, in Southern California. The daughters of dentists would disembark from limousines at eleven o'clock on Sunday morning for the Episcopal service. They had a pew of their own. They smelled of pine soap and maple syrup. The rector's face shone flaming off the snake-shields of their naked knees. I wanted to bury my head in their miracle fabrics.

One thinks, of course, of France. Nobody in eighteenth-century France ever took a bath. This caused a Revolution; and the nobility went to the guillotine smelling like oranges, lemons, jasmine, lavender, acacia, ambergris, ambrette, cinnamon, rosewood, vétiver, and ylang-ylang. Perfume was in bad odor until Baudelaire came along and, in the words of Naomi Barry, "intellectualized the olfactory sense." Baudelaire's poetry smelled. According to Baudelaire:

> Languorous Asia and burning Africa, the whole of a distant world, far away, almost extinct, lives in your depths, aromatic forest! As other spirits drift upon music, mine, O my love; floats upon your perfume.

Rhapsodies of this sort had an unfortunate influence on Flaubert, Proust, De Maupassant, Huysmans, and Colette, not to mention Françoise Sagan, who is a Colette for teenyboppers.

But I am *(Continued on page 298)*



YOUR PERSONAL SIGNAL



Duane Michals

PERSONAL THOUGHTS ON PERFUME: EIGHT PAGES OF INSIGHTS FROM THE CAMERA AND PEN OF DUANE MICHALS. THIS BRILLIANT PHOTOGRAPHER'S RATHER SURREAL PICTURES WITH HIS OWN HANDWRITTEN COMMENTS HAVE CREATED A NEW NARRATIVE FORM, MADE HIM THE CENTER OF AN INTERNATIONAL ART CULT.

It was that moment of exquisite tension between two people, when everything is understood, and nothing is said.



The Free Sample

In my dream, the siren that lured me with her fragrance had the body of a woman, and her head was a dazzling bouquet of flowers.

FRAGRANCE—YOUR PERSONAL SIGNAL

Duane Michals



FRAGRANCE—
YOUR PERSONAL
SIGNAL

IT'S SUMMER—SO USE
A LIGHT AND REFRESHING
BLENDING OF YOUR
FAVORITE PERFUME—
AN EAU DE TOILETTE
OR AN EAU DE COLOGNE
DETAILS, LAST PAGES


NINA RICCI
L'Air du Temps
EAU DE TOILETTE N°5 CHANEL
AMAZONE
Chloé

FRAGRANCE— YOUR PERSONAL SIGNAL

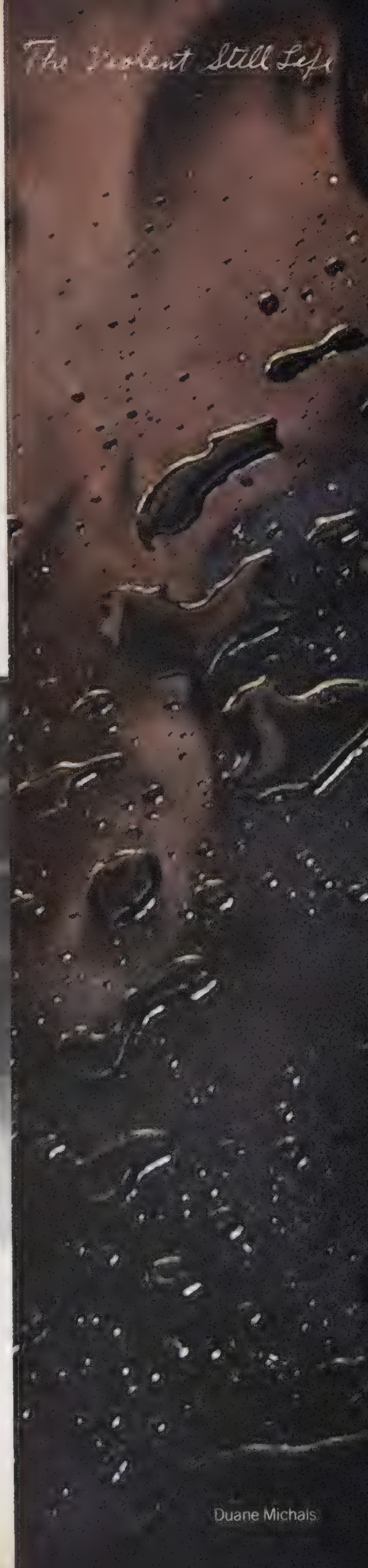
I found a lady's handbag at the theater last night. And I was startled to realize that, before I opened it, I knew exactly what its contents would be. Inside was a pink lace handkerchief, gold comb, twenty dollars, and a small silver flacon of perfume. It was the light touch of the perfume that I recognized most.



DETAILS, NEXT TO LAST PAGES

Somehow, in a way I don't understand, I know that I have found this purse before, at some other time. And when I meet this woman, she will have red hair and I will know her by that scent. And I will meet her!

Duane Michals





YOUR PERSONAL SIGNAL

FRAGRANCE

What signal is as personal as your fragrance? The moment you put it on, it interacts with your skin's chemistry and undergoes a subtle change. You can take it from there, enhancing the effect so it becomes even more your own. One woman we know splashes on Clinique's Aromatics Elixir, then adds patchouli inside her hatband or hem—this makes the scent unmistakably hers. Another uses vanilla: a few drops behind her ears, on the tip of her nose (marvelous with Guerlain's Jicky!). Still another likes to combine a light fragrance with a somewhat heavier one: her favorites are Chanel's Cristalle and No. 19. You have to experiment to get just the effect you want. And when you've got it, why stop? Why not go right on experimenting?

Accessory signals...stronger—better—than ever. Accessories in new dark-bright colors to go with the color that's everywhere this summer. Wonderful deepened shades worked with shine—there's a constant play of light and dark. And a play of unexpected textures—all fluid, lightweight. There are new shapes—bold, sculptured—from designers who have created their own "art form"—accessories shown (sold!) in galleries...collected...and *worn*. **1.** Start—symbol—of the news: Ted Muehling's crescent of midnight-blue to wear...as a hair clip...a pin...a belt "buckle"...everywhere. In plastic, backed with silver leaf. About $60. **2.** The difference at the waist—a smooth sculptured belt of brass and sterling silver, with a bird's-head closing, garnet eye. Sherry Mills. About $200. Fashion, John Anthony Options. **3.** An earring now: Bonwillum's brilliant lacquered wood, 22k-gold-leaf edging. About $48. Details, stores, next to last pages. *Beauty Color*...Emphatic makeup that holds its own. For eyes: Aziza's new Two-Tone Lustre Creme Shadow in Cocoa with Green Lustre; and for lips, Tawny Coral with Coral Lustre. These eight pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, George Newell.



I. Nobu/Andrea Blanch

ACCESSORIES

8 pages of news about fragrance


2
3
and accessories—the most direct personal signals...

YOUR PERSONAL SIGNAL

FRAGRANCE

comes across better than ever in summer. Your skin secretes more oil, for one thing, and this holds the scent longer...and, as the scent is released, the heat of your body intensifies it. That is why light fragrances are so enjoyable in warm weather. Some, like Nina Ricci's Capricci and Estée Lauder's White Linen, are light perfumes to begin with. But there are also the eaux fraîches—Elizabeth Arden's for instance. And sport scents like Bonne Bell's Bonne. And the less concentrated forms of fragrances you like to wear year-round—all the toilet waters and colognes you see on pages 272 and 273. Don't stint on these! Mist them all over: through your hair...inside a shirt, wrapped skirt, jacket...on a scarf, sash, hem, anything that blows....At night, scent the ornament you put in your hair...splash a paper fan—and be sure to use it...get someone to spray scent clear down your back—this creates an intriguing wake of fragrance as you walk.



Your message gets across fast... new colors, new shapes, new

ACCESSORIES

More eyecatchers! **1.** Now a bracelet is a combination of rare purple-y amaranth wood and maple wood with gold leaf...all hand-cut, highly polished. And it's expandable. More news: you wear this, other bracelets, not just at the wrist but anywhere along your arm. By Bonwillum, about $250. **2.** How bangles have changed! Cara Croninger's abstract design of 24k gold and magenta in translucent red resin...so light it seems to float. About $300. **3.** Rafael Sanchez' tasseled evening bag...round, smooth wood, lacquered in sunset colors. Small enough to fit in your hand; large enough to hold keys, coins, a lipstick. About $135. **4.** The standout waist-wrap: soft golden mesh with steel ends, a dramatic clip-on buckle of steel and brass. Anything you wear it on becomes important. Here, on Giorgio Armani's "flyaway" purple print blouse, grape silk pants. Belt by Dennis Higgins, about $200. **5.** Patricia Von Musulin redefines the cuff...sculpts it of black ebony wood, decorates it boldly in 24k gold. About $220. **6.** Suddenly you want something more than a stud in your ear....the sensuousness of a long drop earring...the contrast of a carnelian cabochon and a streak of blue enamel. By Marsha Breslow, about $450. Fashion details, stores, next to last pages. *Beauty Color*...The message in makeup—your most important accessory—the same as in other accessories...colors that are rich and intense, but never heavy. The warm face tone here is Face Designing Liquid Makeup Beige #3, accented with Burgundy Silk Powderblush. More Burgundy in the Lip Pencil and Burgundy Brocade Lipcolor. They're all from the new Coty Awards Collection.



1. Nobu/Andrea Blanch

2

4

3

ways with fragrance

5

6

VOGUE PATTERN 7372

YOUR PERSONAL SIGNAL

FRAGRANCE is to have fun with! So what if he uses up all of your Arpège soap? Signal him with his Eau Sauvage. That's what you want: scents that can live together, scents that interplay. Bill Blass has a couple. So do Geoffrey Beene, Halston, Ralph Lauren, Karl Lagerfeld, Paco Rabanne, and Yves Saint Laurent. Each has a scent for you and one for him. But what's to stop you from switching signals—stealing his only adds to the fun!

There's a whole new freewheeling style....

Andrea Blanch

VOGUE PATTERN 2040

ACCESSORIES

High on any list of accessories now: a blouse... one that's thinner, silkier, simpler—no buttons, no frills (it couldn't be easier to sew!). And it works the way all good accessories work—sliding around the big pieces to change a look, to add color, to give a certain charm...The soft-tailored blouse, *left*, in buff-color silk chiffon, worn open, tied at the waist. And worn with new "gold"—a braided kidskin belt (La Bagagerie, $55), gold-leaf/satin-wood expansion cuff (Bonwillum $250), curved teardrop earrings in stainless-and-brass (Dennis Higgins, $78). Blouse, Very Easy Vogue Pattern 7372. Stylecrest Fabrics chiffon....It's a great year for anything that wraps! The blouse, *right*, in sheerest black silk marquisette, tucked into oatmeal linen trousers, and held by ribbon belting—iridescent Burgundy with a big brass buckle. What to add: earrings, something pretty for your hair—you want to keep a neckline like this clean. Here, "squiggle" earrings in gold-washed brass (Small Wonders, $20), a gold/black-lacquer headband (Ken Begun, $8). Blouse, Edith Head Very Easy Vogue Pattern 2040. Horikoshi through Sewing Associates fabric. Rafael Sanchez belt, $75. All prices approximate. Stores and pattern details, next to last pages.

YOUR PERSONAL SIGNAL

FRAGRANCE

gets your message across in all sorts of ways. Some of the freshest: Calvin Klein's Herbal Face Bath Mix—to steep, strain into a mister, and use to set your makeup, cool off at the beach, or scent your hair pleasantly just after it's washed.... Agraria's tiny clamshells full of solid fragrance to leave open on a table (smooth a little underneath the table top — the unfinished wood takes the scent very well)....A fresh orange or lemon sliced into the tub as you draw your bath on a really hot day—and a big twist of peel just for the zest....A moisturizer you can count on to scent as well as smooth: Estée Lauder's new Cinnabar Perfumed Body Lotion is one—the oils in it keep the fragrance lastingly on your skin....An occasional extravagance: fresh carnations everywhere *and* a wonderful carnation soap for basin and bath—Roger & Gallet's Oeillet Mignardise is the one that comes to mind ...and toss a few cakes in the linen closet among your towels! Or, for that matter, in your bureau drawers. It's as good as sachet!





...delights that appeal to all the senses!

ACCESSORIES

Nothing stereotyped, nothing "retro"...a real difference! **1.** You see it all in Bonwillum's Chinese cuff bracelet—bronzed gilt wood—hand-carved and hand-lacquered in deep "wet look" blue. Terrific with dark-bright summer clothes... here, a purple Giorgio Armani blouse. **2.** Close-up of the cuff...this time in "wet look" dark green. About $70. **3.** The most exciting "pair" of earrings in years—one is lapis, one is blood coral...each a different length...both the same slim, cylindrical shape! By Marsha Breslow, about $260. **4.** More cuffs, more color, more shine...hand-hammered brass, hand-enameled in red, green. Ellen Designs for Robert Originals, about $15. **5.** How you see yourself changes...the minute you put on Ted Muehling's long blue drop earring. The bravado! It's plastic backed with silver leaf, about $60. And the "hottest" thing this summer may be his blue crescent. You saw it a few pages earlier. Both in the same modern mood as Thea Cat's jacket and camisole. The sterling-silver hand mirror, from Tiffany. **6.** A feather in your ear...brass with a light, delicate look; half of it painted cranberry red. Marieluisa Stern for Stigi Jewelry, about $46. Fashion details, stores, next to last pages. *Beauty Color...Opposite:* Color that's good enough to eat—Mulberry Lipstick. On the cheeks: Tender Beige Foundation with Plum Rose Blusher. For the eyes: a blend of Glazed Sable and Polished Peach Eyeshadows. All from Shiseido's Moisture Mist palette. The nail color; their Persian Pomegranate. *This page:* Evermond Roman Raspberry Moisturizing Lipstick.

I. Nobu/Andrea Blanch



How can you tell if he really likes a fragrance? There is just no way unless you put it on. Try all kinds: an Oriental one like Shalimar, a chypre like Miss Dior, a scent as full of flowers as Chloé, one as spicy as Cabochard. (And while you are at it, why not get a couple of scents he can try on, too?) Play different ones together different ways at different times...say you wear Jovan's new Sport Scent out running, you would want to change into something else for dinner —perhaps Caron's Bellodgia or Narcisse Noir.

Bob Richardson

FASHION

A good little "restaurant" dress is hard to find. Here, two "finds" that could make your summer.
Left: A cling of black cotton jersey, cap-sleeved, slashed to the waist! Roberta di Camerino, about $150. At Roberta di Camerino Boutiques.
Right: From Adele Simpson ...the charm of fuchsia polka dots...soft, shaped, slit. In rayon challis about $220. Altman's; Kaufmann's; Saks-Jandel; Shillito's; O'Neil's; L. S. Ayres; I. Magnin.
Hair, H.V.W.; makeup, Alberto Fava.
The man's suit · by Calvin Klein.
Accessories, next to last pages.

It can all start on an easy summer evening...with the way you wear your clothes: skin-thin, body-close, very bare... and the special way you wear your fragrance

A MUTUAL ATTRACTION



FASHION

When you're in the mood for pants and a jacket. *Left, top:* No buttons, no zippers, no fuss...the simplest black jacket (about $306), to wear the simplest way: tucked into white trousers (about $118). By Walter Albini. Both in cotton. Tony Anton, NYC; Linda Dresner, Troy, MI; Marshall Field; Lou Lattimore; Lina Lee, Beverly Hills. *Bottom:* Pants that wrap close at the hip, fit the way you always wanted pants to fit. In navy-and-white silk polka dots (about $196), with a matching camisole (about $86) the finish of a white linen jacket (about $196). Cerruti 1881 Femme. Piero de Monzi, NYC; Saks-Jandel; Linda Dresner, Troy, MI; Stanley Korshak; Marie Leavell; Maxfield Bleu, Los Angeles. *Opposite:* The impact a silk shirtdress can have...when it's shocking pink, slit to the thigh, and hugs the waist. When it's by Diane Von Furstenberg. About $118. Saks Fifth Avenue; L.S. Ayres; Chas. A. Stevens.

Hair, Bob Fink of Pipino-Buccheri Salon, H.V.W.; makeup, George Newell, Alberto Fava.

Accessories, next to last pages.

Bob Richardson

A MUTUAL ATTRACTION

FRAGRANCE

Opposites attract!
If he is a straight Ivory-soap
man (they do exist),
what you want is a very sensuous
summer scent—like Tatiana,
Diane Von Furstenberg's
mix of gardenias, jasmine,
tuberose, and honeysuckle.
Try her new Body Shampoo:
it washes you in scent
from head to toe—so even
your hair smells wonderful....
If he is the kind of man
who knows his way around
perfume counters and loves
to buy it for you, why not
surprise him for once...
with the unexpected freshness
of lavender. Something
as light as Myrurgia's Lavanda.
Glorious!

WINES

Best warm-weather drinking: the whites of spring

By Barbara Ensrud

Wines for May should be fresh, clean, and bright—gentle and perfumed as spring itself or crisp as a highland brook brimming with melted snow. In springtime, my bibulous fancies turn again to white wines, particularly the mossy Moselles of Germany, the crisp Gewürztraminers of Alsace and California, or the bigger, more full-bodied Chardonnays from the Mâconnais in Southern France.

These are the wines to stock now in your cellar—spring-fresh whites to ease gently into summer and, later on, to soothe away the scorch of July and August. They're perfect to take along as weekend gifts or to bring out after a steamy day at the beach.

Those who find German wines a bit confusing shouldn't be put off by the hieroglyphics on the labels. Behind those Gothic runes that seem so unpronounceable are some of the world's most delightful and elegant wines, those of the Rhine and Mosel Rivers in Germany. The simplest distinction between the two is the color of the bottles—green for Moselle, brown for Rhines.

Green-bottled Moselles are among my favorite summer wines, delicately scented as woodland wildflowers, delicious to linger over in late afternoon, lovely to serve as aperitifs before brunch because they are so light. Many are only about 10 percent alcohol. They are even less alcoholic in Germany since they don't have to be stable for travel. I recall driving along the spectacular steep-banked roadway that winds beside the Mosel and stopping at the various wine villages—Wehlen, Graach, Bernkastel, Piesport—and at little *Weinstuben*, or wine taverns, in each town to sample the wines, always served in crystal glasses with tapered green stems. Many of the wines were so light—as little as 7 or 8 percent alcohol—that, when we drank them along with a good dark bread and a bit of spicy *Wurst*, we felt no effect at all, almost as if we had been drinking mountain spring water.

One gets that same feeling from these dew-like wines, and even from those of richer, sweeter levels designated as *Spätlese* (late-picked) and *Auslese* (selected bunches, late-picked) from the vintages of 1975 and 1976. The growing season in 1977 was cooler; as a result, the wines are drier and less rich, like biting into crisp apples.

At a recent tasting of Moselles from the renowned Dr. Thanisch estates of Rudolf Müller, one of the most delightful was a 1977 Wehlener Sonnenuhr Riesling Kabinett. It was entirely dry but had great delicacy and balance, very lush fruit and an intriguing slate aftertaste picked up from the soil. The nobility of this wine accounts for its price, about $8.50 a bottle. But there are many 1977 wines from the same region or nearby, including Bereich Bernkasteler, Zeller Schwarze Katz, Piesporter Goldtröpfchen that are almost as charming for a good deal less. The 1977 Riesling from the estates of von Kesselstatt is an especially good buy in liter-sized bottles for $4.49.

Rieslings from California, often labeled Johannisberg Riesling, are usually bigger wines than those from the Rhine or Mosel. They don't always have the exquisite balance of the best German wines, but they can be very delicious. I particularly like the 1977 Rutherford Hill Riesling, from a new winery in Napa Valley. It was too cold when first opened (overchilling can numb a wine) but the dewiness was there, rather like a garden after spring rain. As the chill lessened, it got more flowery. Other good California Rieslings are those of Beaulieu, Inglenook, Sebastiani, and Stag's Leap Wine Cellars, most selling for about $4.50. Robert Mondavi has made a feathery light 1977 Riesling of about 9 percent alcohol and 8 percent residual sugar that approaches the style of Moselles very creditably.

The tremendous craze for white wines has boosted the relatively obscure Gewürztraminer into increasing prominence. *Gewürz* means "spicy" and was the name given to wine from a special strain of the Traminer grape that is now a variety in its own right. The French Gewürztraminers of Alsace are totally dry (except for rarer late-harvest ones) and very full-bodied.

For most of the wines we are considering here, the younger and fruitier they are, the better. Alsatian Gewürztraminer, however, is at its best in about the third year. Its bold, spicy aromas and flavor give it a lively assertive personality that can stand up dependably well to such highly seasoned foods as Indian curries, sausages, and sauerkraut. I recently had a Willm 1975 Gewürztraminer that was a perfect match for *escargots à la bourguignonne*. For those (like me) who find beer too filling to drink with Chinese food, Gewürztraminer may prove ideal, especially with pungent Honan and Szechuan dishes. The Alsatian versions are somewhat austere in youth, the California ones are best when young and sprightly. Many have a sweetness that makes them more immediately engaging, if not quite so powerful or complex. The perfume of the California style is floral, too, but rather more like carnations than the exotic spiciness of the Alsatians.

Some of the best interpretations of the California style are those from the 1977 vintage made by Joseph Phelps, Château St. Jean, Hacienda, Gundlach-Bundsche, and Wente Bros., mostly around $4.50. Almaden's 1975 Gewürztraminer from San Benito County was very fine, too, and less expensive. Late-harvest Gewürztraminer is a most interesting wine, well worth seeking out as a dessert wine. Look for Château St. Jean's 1977 Late Harvest from Alexander Valley (Robert Young and Belle Terre Vineyards) or Mirassou's Fleuri Blanc.

Drier, bigger, more full-bodied white wines come from the Mâconnais region of Southern Burgundy just above the district of Beaujolais. The white wines of Mâcon lack the classiness, the breed of the great white Burgundies of the Côte d'Or—Meursault, Corton-Charlemagne, the Montrachets—but that just makes them all the easier to break out when you want to relax with something not too complicated.

The best-known wine of Mâcon is Pouilly-Fuissé. It can be a lovely wine in good vintage but is so outrageously overpriced—$10 to $15 a bottle in some wine shops—that I reach right past it to more reasonable wines from the same area, like Saint-Véran, Mâcon-Viré, Mâcon-Villages, or Pinot Chardonnay. Mâcon-Villages is the most prevalent appellation, but some are better than others.

I recently held a tasting that included several Mâcon wines that we tasted blind (that is, with labels covered so no one knew which was which). The wine that we liked best was the 1977 Mâcon-Villages from the Cave de Viré imported by "21" Brands, $4.49, full of clean, meaty Chardonnay character, a marvelous wine for slaking the thirst of summer. Two others we liked very much were the 1977 Mâcon-Villages of Trénel et Fils and the 1976 Cep de Vin, a little more developed than the other two and nicely tinged with oak in the finish. Both were $3.99 in New York.

One can look to California Chardonnays for wines in a similar style, but they cost a little more. At dinner, we drank two recently released 1977 California Chardonnays from Sonoma Vineyards, one from the River West Vineyard, the other from Chalk Hill, both about $7.50. They were quite similar in their ripe-flavored Chardonnay fruit, dry and rather crisp, which perfectly complemented our main dish of fresh bay scallops, lightly sautéed with garlic and herbs. I found the Chalk Hill a little richer, a little more harmonious—a wine I'd like to keep on hand for ocean-fresh feasts this summer. Bet it's good with grilled shark! ▽

May Wine

A traditional spring drink in Germany is May Wine—light white wine flavored with fresh woodruff, an aromatic woodland herb that blooms in May. Woodruff is available fresh or dried at herb shops in this country. To make May Wine with fresh woodruff, simply add a sprig or two to a bottle of light Moselle or Rhine wine and chill thoroughly. Or, mix ¼ cup dried woodruff with ¼ cup brandy and ¼ cup extra-fine sugar. Let stand overnight, strain and press out liquid, add liquid to wine and chill. Serve in a punch bowl or in wineglasses, garnished with fresh sliced strawberries.

ISAIAH BERLIN

(Continued from page 265)

lieved that no such rights existed, that they were mere figments of theologians or poets. . . . Then there came thinkers who denied this and said . . . that men were equal: they resembled each other at birth, and were all endowed with certain natural needs and faculties and desires, and all had certain irremovable natural rights. In respect of these rights, they were equal. My point is that the kinds of arguments which can be produced for either side in this type of controversy are a proper subject matter for philosophy. What other discipline could deal with them? And these are issues of principle about which men have worried long and deeply, issues in the name of which bloody wars and revolutions have been made.

Magee: I'm sure a lot of people would say: 'Well, yes, what you say is true, but nevertheless it's all really just a lot of arguing about other words. It's all abstractions. One doesn't need to bother one's head about all that in order to live one's life—it's nothing to do with real life, everyday life—and the more you get involved with that sort of thing the unhappier you will make yourself.'

Berlin: Yes, it may make you unhappier, but nevertheless there are people who really do want to worry these things out. They want to know why they are living as they are living and why they should do so. This is an absolutely natural human desire, most deeply felt by some of the most imaginative and intelligent and gifted human beings. Certainly it is arguing about words—but then, of course, words aren't merely words, counters in some philological game. Words express ideas. Language refers to and expresses and embodies experience.

Magee: You've given me an example of philosophical questioning about politics, with what you said about 'rights'. Can you now give a straightforward example of a philosophical question which is moral as distinct from political?

Berlin: Well, let me tell you a story which somebody told me about his experiences in the Second World War. He was a British Intelligence Officer in France who, towards the end of the war, had to interrogate a French traitor whom the French Resistance had caught. The traitor had worked for the Gestapo, and the Resistance group was about to execute him. The British Intelligence officer asked for permission to interrogate him first, because he had reason to believe that the man might be able to give him information which might help to save innocent people from death or torture. Well, he went to see this Gestapo agent, a very young man, who said to him: 'Why should I answer your questions? If you can promise me my life, I'll answer. But I know that these people intend to kill me tomorrow, and if you cannot promise me my life, why on earth should I talk at all?' In those circumstances, what should the British officer have done? His duty as an Intelligence Officer was to extract as much information as he could—the lives of innocent people might depend on it—yet he could do this only by lying. It would have been no use saying: 'I'll do my best to persuade them to let you live,' or anything like that. He knew that he could do nothing to save the man from execution, and the man would have seen through any effort to evade making a straight promise. If the officer had said definitely, 'If you talk to me, I'll save your life,' the young man when he discovered he had been deceived would have cursed him with his dying breath.

This seems to me an example of a moral problem, the kind of thing morality is about. A Utilitarian might say: 'Of course you must tell a lie, if it is likely to increase human happiness or diminish human mis-

"People don't like having their roots laid bare"

ery.' The same conclusion would be reached by those who accord supreme value to military or patriotic duty, particularly in wartime. But there may be other considerations: absolute religious commandments; the voice of conscience; relations between one human being and another: how can one tell an appalling lie to a man condemned to death? Has his behavior deprived him of all rights to be treated as a human being? Are there not ultimate human claims? One of Dostoevsky's heroes says that if he were asked whether he was prepared to purchase the happiness of millions of people at the price of the torture of one innocent child, he would refuse. Was his answer obviously wrong? A Utilitarian would be forced to say: 'Yes . . . sentimental and wrong.' But . . . some of us think a man is perfectly entitled to say: 'I will not torture an innocent child. I don't know what will happen next, but there are certain things which no man may do, no matter what the cost.'

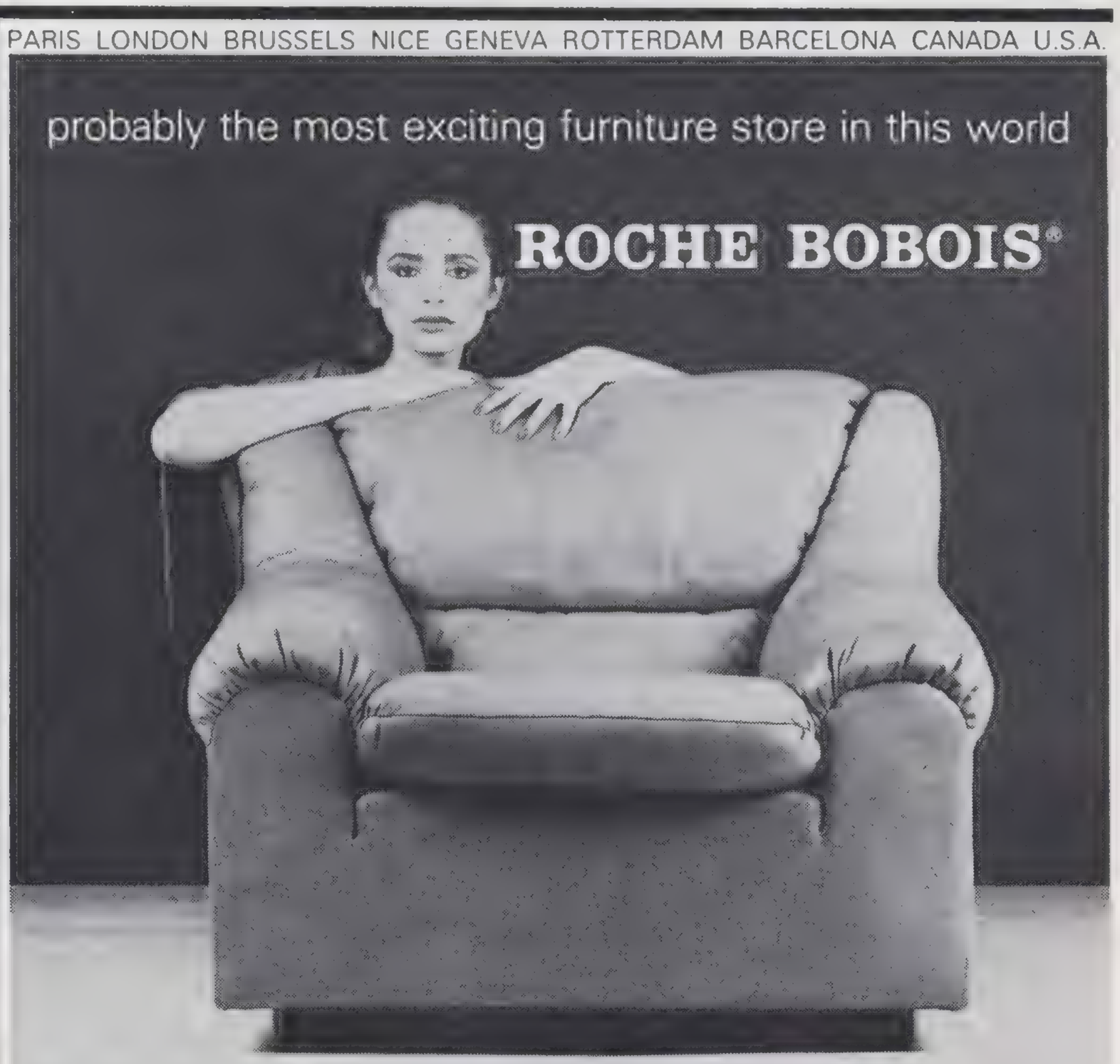
Well, here are two philosophies in conflict. . . . It is not the job of the moral philosopher to tell a man which of these to make his own: but it is very much his job to explain to him what are the issues and values that are involved, to make clear the forms of life which have come into collision, the ends of life, and perhaps the costs, which he has to decide between. In the end, of course, a man has to accept personal responsibility, and do what he thinks is right: his choice will be rational if he realises the principles on which it is made, and free if he could have chosen otherwise. Such choices can be very agonising. Obeying orders without reflection is easier.

Magee: . . . One thing which astonishes many laymen who try reading philosophy, and puts many of them off, is the discovery that so much philosophical discussion is about words, about language. Can you explain, in terms which would justify it to the layman, why this is so?

Berlin: . . . Modern philosophers, some of them, have done themselves a disservice, so far as the public is concerned, by insisting

(Continued on page 304)

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(Continued from page 257)

could the traditional Eastern European Jewish orthodoxy into which they had been born. The practice of *halacha*—the tight web of culture deriving from Talmudic law—and the binding version of God that this practice had engendered, now appeared to these early Zionists to have been superseded by scientific method and secularist ideals. Zionist construction, they supposed, would provide their incipient Jewish nation a chance to be modern and civil in their own language, their own land, in touch with their own history.

Their pedigree in such "Cultural Zionism" explains a good deal of the Labor-Zionists', and then the Israelis', consistent—even astounding—promotion of their own culture-makers over the years. Three million Israeli Jews still read, per capita, more books, magazines, and newspapers than any other society in the Western world. They support scores of galleries and three lively art museums. One of these, the Israel Museum in Jerusalem, has consciously undertaken to be the leaven for Israeli plastic art (and, according to critics of its senior curator, Yona Fischer, the too high-minded conscience of it). Israelis also support two philharmonic orchestras—the Israel Philharmonic orchestra is, by any standards, one of the best—and several chamber orchestras and groups. They enjoy five established theater companies, including the prestigious Habima, and four dance companies: the Israel Ballet (classical), Inbal (folk-classical), Batsheva and Bat Dor (both modern). Government agencies, which have at various times supported all these enterprises, now also supply seed money for several commercial film companies. Behind such activities grows a large constituency for the arts in Israel's seven universities and two art schools: institutions built with deliberate vision. The most important ones, the Hebrew University and the Bezalel School of Art, were inspired by Achad Ha'am's polemics and established before he died in 1927.

Still, all this realized enthusiasm for the invention of Hebrew culture has not much diminished the obstacles to inventing it in a manner worthy of the Zionists' original intentions. The impressive quantity of past Israeli culture-making can obscure the fact that much of what was produced—especially in the high arts—was meant to satisfy the imported tastes of Europeanized German and Polish refugees who arrived in Palestine during the 1930s—a group to which I shall presently return. Moreover, the very political ambitiousness of the earlier, more radical Zionists' culturalism was, as I have implied, something of an obstacle to enduring works. So many people were, in the 1930s and '40s, prepared to link arms and dance to cheerful, redundant melodies or to sing—not without self-congratulation—the banal lyrics of the collectivist revolution that their art now seems to have been sacrificed to their élan.

From 1890 on, the earliest Zionist poets and writers—Bialik, Tschernikovsky, and later Agnon—expressed the halting confusions of the Jews' Jewish problem in Europe. But the Labor-Zionist settlers, along with city-dwelling fellow-travelers like Natan Alterman—the poet and song writer who was Labor Zionism's poet-laureate during its high time in the 'thirties and 'forties—expressed mostly the certainties of the Palestinian Jews' socialist and nationalist solutions. Their work, it must be emphasized, broke the most ground in modern Hebrew culture; but it now seems, like the reminiscences of old *kibbutzniks*, pristine and slightly autistic.

Contemporary Israeli artists, especially after the absurd and murderous Yom Kippur War, know that there are darker, clumsier sides to men—Jews included—than the celebrated virtues of the Golden Age. These artists are similarly wary of the reactionary politics (Alterman, before he died, joined the "Whole Land of Israel Movement," which aimed to annex to Israel all the territories later captured in the Six-Day War) that such heroic art engenders. As the writer Amos Elon described it to me, writers associated with the War of Independence midwived the birth of the Jewish State—a State trapped by a language that was suffocating, nearly totalitarian in its corporatism, banality, and sanctimoniousness.

There are, of course, other obstacles to making a Hebrew culture that can stand up to the subtlety of the Western world for which it was first contrived. The traditional Jewish societies of Eastern Europe, which the Zionist pioneers rejected but from which they nevertheless sprung, had had a long history of proscribing idols, of idol-making, and of radical individualism. Plastic art, poetry, and melody-making were not considered ends in themselves by Israelis' grandparents—or, certainly, by their great-grandparents. Young artists and writers (such as Mauricy Gotlieb, I.L. Peretz) were obliged to create their imminently national, hence heretical, culture unschooled by any evolved tradition of their own. Moreover, they had to vie with the fabulous investments—words, music, liturgical decoration—already made in God's personality. At the same time, they were rubbing up against the stifling, loving communitarianism imposed by Rabbinic orthodoxy and gentile prejudice. It had been hard to be a Jew and harder still to be a Jewish artist.

This absence of modern Jewish cultural tradition—an absence the Zionist enterprise was deliberately supposed to end—is still painfully felt by Israeli writers. A.B. Yehoshua, Israel's foremost novelist and writer of short fiction, underlined this point to me by addressing the problem of choosing Hebrew words and phrases for his stories: words and phrases that are neither loaded with extraneous Biblical associations nor scented with the ersatz of dictionary makers. His challenge is considerable. Imagine trying to write Latin without sounding like a Roman, a priest, or a prig. Of course, Yehoshua can now go to the fairly normal streets of Tel Aviv and Haifa (Jerusalem is never normal) to find koshered words—words made fit by common use: a refreshing advantage that has not been lost on him. But the people in the street have not been figuring out what they're about in Hebrew for very long. Even without the politics of the old Zionist revolution, they have had to talk much—too much—about grand, national preoccupations. Next to these, individual anguish pales.

The Holocaust, The War of Independence. The forced immigration of Sephardic Jews exceeding the number of Ashkenazi veterans. The Sinai Campaign. Arab encirclement. The erosion of socialism. The Six-Day War. The American "Diaspora." The conflict between orthodoxy and secularism. Jerusalem. The occupation. The October War. Sadat's promises. American Government support. Political scandal. What Israeli writer can ignore problems that weigh on the public's mind like an Alp? What writer of fiction can compete with their theater? More intriguing perhaps: How are Israelis in the street to discover the words to express the subtlety of their individual feelings and perspectives while they are continually assaulted by "historic" events? Israelis' Hebrew, for example, still has only one common word for "sadness"—not because their lives are without trials, but because of the nature of those trials. It is no wonder that Yehoshua's latest novel, *The Lover*, like that of Israel's other most admired author, Amos Oz (*The Hill of Evil Counsel*), seems to surrender to the problems of living out overpowering events.

> "What Israeli writer can ignore political problems that weigh on the public's mind like an Alp?"

Yet Yehoshua and Oz, along with other writers such as Yehuda Amichai, Yoram Kaniuk, Dan Ben Amotz, Avi Cohen, and journalists such as Amos Elon and Amos Kennan, have represented a genuine watershed in Israeli cultural life. Unlike the "Palmach generation" against which they consciously revolted during the 1960s, these established authors do not allow political history to flatten their heroes. On the contrary, they use it as a foil for the ambitions, quirks, contradictions, sexuality, and anxieties of private life. These writers take their place in their language and their land so much for granted that they can attempt to author universal drama—the point of departure, ironically, for good national literature. They represent the new and newer generations of native-born Israelis who are growing conscious of their own distinctiveness, of their country's unique mode of discourse, of its irrepressible pluralism (since the Sephardic immigrations of the 1950s). These native Israelis are aware, too, of Israel's particular moral and physical climate on the Mediterranean, its proximity to the Arab world, its—let's face it—aloofness from Americans and Europeans of Jewish origin whose "Zionist" professions are treated with tender cynicism.

I have concentrated mainly on the new Israeli literary establishment because it has been responsible for the country's earliest and most comprehensive artistic statements. But the development of an Israeli style by men and women who, in spite of their country's contretemps, are secure in their own power has not been restricted only to letters. Plastic artists, playwrights, and composers have also, increasingly, undertaken to solve very personal artistic problems that, they consciously assume, could not have presented themselves quite the same way in any other country.

This case is most difficult to prove in the plastic arts. Painters, sculptors, and printmakers work in the most cosmopolitan and translatable of media and usually train by rehearsing the methods of schools that are remote in place and time. For example: The still-popular precursors of the Israeli artistic community, if not of Israeli art—Agam, Ardon, Yanko, Rubins, Bergner, and others—all acquired their spiritual loyalties and technical strategies in various European movements well before coming to mandate Palestine. Israel is an address for them much more than a problem.

Some artists, it is true, became fascinated with the land—with the austere, iridescent quality of its colors; with the elementary humanism of refugee families; with the ultimately quaint routine of pious Jerusalem neighborhoods. The black-and-white Judean Hills drawings of Anna Ticho epitomize, I think, this self-conscious love affair between immigrant Jewish artists and their exotic new surroundings. But Ticho's celebrated, ostensibly Israeli mysticism has seemed to me most easily deciphered when accompanied by some Brahms. And there has been no dearth of immigrant musicians to play for her.

Since Bronislaw Huberman formed the forerunner of the Israel Philharmonic Orchestra in the late 1930s, Israel's substantial community of *yekkes* (German Jews) and urban Polish refugees of the same era have been able to indulge their appetite for *kultur* (purged, understandably, of Wagner and Richard Strauss). They and their children, along with new immigrants from Russia, constitute a loyal audience for "serious" music in Israel, over which that most righteous (and charismatic) of gentiles, Zubin Mehta, now presides. Israel has also nurtured more than a few virtuosos of its own: Itzhak Perlman, Daniel Barenboim, the young and coming Shlomo Mintz. But this kind of musical genius—even that of Israeli composers such as Partos and Seter—seems to me finally irrelevant to the distinctively Israeli experience. It appears rather to be the conscious, nostalgic reappropriation by European Jews of that Europe which could never have betrayed them: the music that helped to unleash Jewish energies in pursuit of an older, outpaced version of emancipation and enlightenment. The seductions of such music are great, but its following appears not to be growing.

On the other hand, more popular forms of Israeli artistry, made by the living counterparts of Yehoshua's stories, are thriving, particularly within Israel's urban and increasingly integrated middle class. This is a street-wise, personal, skeptical art, implicitly critical of the dissonance between the standard values of common experience —army, job, claustrophobia, traffic, debts —and the lingering Zionist rhetoric echoing within anachronistic political institutions that still run so much of daily life. It is the art of sculptors such as Yigal Tumarkin, painters such as Rafi Lavie and (perhaps the only really talented one so far) surrealist Shmuel Bak. Beyond lies a younger and even more radical group of Abstract Expressionists and Minimalists who seem to resent these other artists' preoccupation with the street: Joshua Neustein, Benni Ephrat, Aviva Uri, Reuven Berman, Tamar Getter, and some even more enigmatic Conceptualist artists whose highly technical works, though hardly classifiable as Israeli per se, seem to express that evasiveness into which so many Israelis would like to escape.

Such fascination with technique among young intellectuals is, arguably, their most radical defiance of a society whose conventional wisdoms appear decreasingly wise but from which the Arab siege precludes open revolt. This trend is by no means confined to the plastic arts: departments of philosophy in all Israeli universities are now making disproportionate room for young, homegrown analytic and linguistic philosophers who seem very pleased to be abandoning the push and pull of political philosophy for the more elegant abstractions of logic and esoteric epistemology.

Such evasions are, however, not plausible for those Israelis—the majority—who are uninitiated into their curious satisfactions. Rather, the pop music, theater, and film that Israelis particularly admire express the contradictions of social transition in the manner of Bak, through surreal images and comedy. This trend is probably most pronounced in the songs of Danny Sanderson and Mati Caspi: cocky, iconoclastic, confessional, raunchy singer-songwriters whose music has, since 1973, eclipsed the more conventional and slightly unctuous folk-rock of, say, Chava Alberstein and Arik Einstein. Sanderson, the most remarkable, I think, blends traditional Jewish musical phrases with good-natured slang, social criticism, and soft rock in irresistible concoctions. Sometimes the songs are deadly serious, sometimes satirical, usually heavy in irony and jaded idealism. This is music for smart young people to indulge themselves by—an indulgence which, they know, grows in the shadow of the cybernetic military machine they will soon be required to operate.

In the wake of the brilliant musical synthesis of Sanderson and Caspi has come also a much larger group of Israeli singers and musicians aping American pop culture and commercialism, abetted by the preponderance of American programming on Israeli television. The result is an Israeli shlock pop that is truly exquisite in its unoriginality; the kind of music that can only be sung earnestly by Hebrew youngsters proud of their Oklahoma State University T-shirts. This music, along with straight American Rock, has a broad appeal in Israel—as do most things American: for example, Israel's entry in this year's Eurovision Song Contest, "Hallelujah," seems destined to become the regional theme song for Coca-Cola. But I suspect that this music excites no very deep loyalties among young Israeli W.A.S.P.s (white ashkenazi sabras with *proteksia* [connections]): certainly no such loyalties as those which attend Sanderson and Caspi, and more veteran perform-

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ISRAELI ARTS

(Continued from page 291)

ers such as smooth and chunky Yehoram Gaon—the uncrowned king of the Sephardic community—or Naomi Shemer, the durable folk-singing spokesman for Six-Day War sensibilities.

Surrealism is particularly marked also in Israeli comedy, led by the wicked satire of the Gashash Hachiver trio. Sephardic Jewish immigrants to Israel—much like the Jewish immigrants to America at the turn of the century—learned about the foibles and hypocrisies of existing political elites much more thoroughly than the children of the establishment ever could. Gashash Hachiver has been airing these discoveries to the sons and daughters of both ethnic communities for many years with remarkable wit and versatility. The trio has become a pillar of the new Israel and is expected to entertain on television even between reports of national election results. Although they have no real counterparts in the "nicer," old European Israel, the *schlemiel* satire of Shakie Ofer, Gadi Yagil, and, more recently, Dubi Gal, carry on a long Eastern European tradition here.

One must be tempted to account for the abundance of comedy-making in Israel in psychoanalytic terms. Israeli Jews, after all, have had a lot to cope with. But the content of Israeli comedy betrays much more than some conspicuous defense reflex. It is, I believe, the most striking evidence for the self-critical and sincere humanism of the Israeli public. Within Israeli satire gestates the political sophistication, realism, and decency of a people that often seems so much more full of guile than its government.

A much more savage form of this satire can be found in the idiosyncratic plays of Chanoch Levin, whose most recent work, *The Rubber* [Condom] *Merchants,* is being produced this season by the Habima theater. An earlier play, *Queen of Baths,* which spoofed what Levin considered to be the growing militarism in Israeli political culture, caused so much outrage in the late 1960s that it was finally closed. But theatergoers now seem to be getting used to him. In fact, it is not his politics which make Levin an interesting cultural phenomenon so much as his highly personal exposure of himself. Even more than Yehoshua and Oz, Levin wants you to know that he thinks it is permissible for Israelis to wash the dirtiest, most semen-stained linen in public. He is a breaker of taboos, much like Philip Roth has been for American Jews: a product of his generation's defiant confidence in itself.

So is director Danny Wachsman whose new film *Transit* promises to revolutionize Israeli filmmaking. The premise of *Transit* is novel: A German-Jewish refugee decides, after twenty years in Israel, that he wants to go back to Berlin; but instead he spends a week with a local madman in a Jerusalem hotel. This film will be very different from the lightweight slapstick and soap-opera fare that has hitherto dominated the Israeli industry. Wachsman wants to deliver that shock of honesty which announces the tense integrity of Israeli life—and he seems likely to succeed.

Israel, the society like the state, was the product of ingenious and tragic politics. But those who are working out its self-accounting, self-advertising culture now know their country to be not a cause but a home. Like all social attitudes in Israel, this one is not without important political ramifications. Almost every artist and writer in the country's fresh, secular culture is a dove of varying intensity, anxious to exchange land for peace and to settle with the Palestinians on the basis of mutual recognition. This should come as no real surprise. It is easier to make peace with someone who would know what to do with it. ▽

ST. LAURENT SURPRISE

(Continued from page 263)

and chairs in the living room (mid-1870s), a blue French silk velvet was used; for the "Neo Grec" couch and side chairs (by an unknown New York City cabinetmaker, 1865-1870)—a yellow French silk cut velvet.

Star of this collection: a "French" cabinet of rosewood and marquetry made by the great New York City cabinetmaker Gustave Herter, in 1860. "This kind of cabinet with its elaborate ornamentation was meant to show off its owner's wealth rather than serve any useful purpose, because the shelves are too shallow to hold much," Judith pointed out.

Highlights of the bedroom, furnished in American Empire: the French-style sleigh bed covered with an original 1810 spread of saffron yellow silk; the French "secretary" (drop-front desk) made in Philadelphia around 1820 of mahogany with a burl-ash veneer lavishly decorated with such Napoleonic emblems as bees and swans, curly maple interior, and exquisite gilt-brass mountings of swans, bees, butterflies. Although this piece is unsigned, it was obviously made by one of the finest cabinet shops in Philadelphia. Similar labeled examples were made by the top cabinetmakers of the time: Michael Bouvier, Joseph Barry, and Charles White. The warm and rich Pompeian red of the walls was achieved by the painter's use of old and rare pigments.

One of the most striking aspects of the apartment is the frieze of stenciling around the walls and ceilings in the living room, bedroom, and front hall that acts as a unifying element for the eclectic nature of the furniture. The stenciling's gold leaf plays up the richness of the gilt-brass mounts for a look of ornate splendor. A German craftsman executed the designs after Judith and Jed spent months doing research in source books from the period in which the furniture was made, and had selected the various patterns that make sense in this setting. Two of the patterns most often repeated in the living room are the breaking wave and the lotus; in the bedroom, swans and dolphins.

The golden beige of the living-room walls was inspired by the colors of the 1860 Aubusson rug and the Lampas (French silk) curtains. "One of the most beautiful things about this room," Jed commented, "is the way the walls change tonal values in different lights. At sunset, they take on a deeper gold; at night, the gold leaf sparkles and reflects the twinkling city lights seen from the windows." ▽

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SIMONE DE BEAUVOIR

(Continued from page 267)

ticipate in the Russell Tribunal, in Copenhagen and Stockholm, to denounce American War crimes. . . .

David: What about now? Now that many Leftist hopes have collapsed? What remains? What does it mean today to be on the Left? Is it a purely ethical position?

De Beauvoir: No, I would not use that word. In spite of everything, Leftism still bespeaks the hope that history will bring more profound changes to society than we have so far known—changes that will truly transform relationships between men, men and women, men among themselves, women among themselves. Everything that has remained unchanged despite the collectivization and nationalization of the means of production in Socialist countries. That is the hope of Leftism. Clearly, in the present situation, it rather resembles a pious hope, it doesn't appear to be imminent. . . . What is possible today is a certain vigilance, a critique of the world of public order, the police world we live in.

For the moment, I see no positive hope for brighter tomorrows. Nowhere is there a genuine Leftist strategy, not even a tactic. All there is is an immense disarray, which is expressed in certain forms of terrorism. But that said, perhaps this is not the moment for building. . . . Perhaps it's a question of creating disorder in a small way. . . .

David: Do you sometimes have a feeling of *déjà-vu*? The impression that history is repeating itself?

De Beauvoir: No, never. Each time the circumstances are so different.

David: Is that an optimistic answer?

De Beauvoir. Not really. There are events that can occur for the first time and for all that aren't exactly heartening. . . .

David: And what about the movement of ideas? What the new philosophers are saying, for example, must not seem to you very new if one thinks of what some of your friends—Camus, Merleau-Ponty—were saying before.

De Beauvoir: I don't know the new philosophers very well. They bore me. I've read three or four of their books. They don't seem to me to be philosophers at all, and hardly new. All the noise that is made about them is publicity, and for that they are often very well positioned. It's easy to create a fad. Why, people are beginning to talk about the new romantics! People no longer know what to invent.

David: But doesn't the noise in itself bear thinking about? Is there, perhaps, so much noise because there is nothing else?

De Beauvoir: All fashionable movements make noise. In its day, Existentialism made noise, and for the wrong reasons. Not over what was profound in Existentialist thought —which seems to me valid still—but because it was a fashionable movement. People always need some "-ism" or other. To a certain extent, success is always based on misunderstanding.

David: In the film, you speak about your experience as a professor of philosophy. But you were interested only in the good students. Students other than the top three did not interest you in the slightest. That's a bit contemptuous, a bit elitist, isn't it?

De Beauvoir: Well, of course I was elitist! I don't know what would happen if I had a class now. I believe that I wouldn't be able to keep from being interested in the good students. Although . . . perhaps I would be better able to understand that a poor student might have problems, but that even so there's something to be got out of her. Perhaps I would be more attentive. Basically, I understand people better than I did. And then, it does seem that these days the relationship between professor and students is much freer, more vital, more democratic. . . . But in those days, apart from the purely intellectual connection there was nothing. Of course I was elitist.

David: It that an attitude worthy of a Leftist woman?

De Beauvoir: Oh, no! I think not. But after all, what are you asking? One tries to put one's life in harmony with one's ideas, but sometimes there's a resistance, it doesn't work out that way. . . . I'm not proud of it, but that's the way it was, I can't do anything about it.

David: Does it ever happen that you are unfair?

De Beauvoir: Oh, no! I think not. I don't have much of a gift for unkindness.

David: If a twenty-year-old girl, who resembled the person you were at twenty, came to you to ask you for advice, what would you say to her?

De Beauvoir: Since I'm an intellectual, I would probably tell her to read, study, learn, reflect. I would talk to her about feminism. If it seemed indicated, I would tell her—write. In spite of all the difficulties, it is a great happiness to write. And then I would say, be mindful of the world around you, try to become involved in it. . . . But perhaps that was easier before. It seems to me that I was very lucky in my day, there was more intellectual passion then.

David: And yet the situation of women has improved, hasn't it?

De Beauvoir: I think not. There've been some spectacular promotions [in public positions] but, all in all, there is still as much household drudgery, as much enslavement to maternity. Not a great deal has been done for the average woman—the woman who keeps her own house and who has children —to find more reasons today to be all that cheerful. Marriage continues to be an institution that crushes women. Obviously, what has changed is that once upon a time women who were beaten, women who were raped, kept quiet. Now there are police records. It is already immense progress that abuses and atrocities are reported to the police.

David: Thinking of the key sentence in your book *The Second Sex*—"One is not born a woman, one becomes a woman"—you have rather odd offspring among some feminists of today. How is one to reconcile your idea—that the difference between men and women is purely "cultural"—and the absolutist statements of some women who insist on the difference for the sake of the difference? And who even consider invent-

ing a "feminine handwriting"?

De Beauvoir: I don't agree about asserting the difference. . . . I know that there are differences between men and women, but what I have always said is that this physiological, biological difference is not sufficient cause for creating a caste difference. It is because these biological givens were worked into a social and economic context that such a chasm has been created between the sexes. It is very dangerous to make appeals to the difference, for one immediately falls into the old masculine parlance: equality, so be it, but within the difference.

Then, there are women who claim that one writes with one's body, with one's sex. . . . It so happens that I was schooled in a masculine world, and that from the outset I banked on values that could be called masculine—although in my eyes they were universal. This is why women's gropings interest me but up to this point, I find that they are only groping in their search for a language that is properly feminine. This said, I must add that to use masculine language is full of traps. Men have invested a universal language with a *viriloide* content, and therefore one must use it only with great caution. But in the light of what we know about the origin of languages—that they are never the creation of an individual but of some collectivity that has an identity of its own—it's hard to imagine that women can invent within the universal language a code that would be all their own. As it happens, they're doing no such thing. They are using men's words, even if they do twist the sense of them.

And then, very often they fall into a kind of hermeticism, of elitism. . . . That's not the way one is going to be able to spread feminist or Leftist ideas—in a word, the ideas that seem to me important to spread.

David: You love clarity. In that, you're very much the professor.

De Beauvoir: Yes, I love clarity very much. Which is not synonymous with simplicity. Even in philosophical works that, at first glance, seem very difficult, like Sartre's *Critique of Dialectical Reason,* there is clarity. If one makes a little effort, one discovers rational, rigorous speech. Whereas if one puts one's stakes on obscurity for the sake of obscurity, in a kind of willful, gratuitous hermeticism . . . Yet I don't condemn hermeticism as such. Mallarmé's hermeticism is rich, it permits many things to be said in few words, it makes one dream. But today there is a fashion for hermeticism—perhaps because one hasn't much to say—in which one shrouds the whole thing.

David: Sartre is surely in complete agreement with you about the objectives of feminism. But if one pushes him a little, he admits, in substance, that like all colonized peoples, women have some marvelous qualities. Their situation, their being oppressed people makes them intelligent, close to what is real. And that, he would say, contributes to his pleasure in being with them. . . . At bottom, Sartre would be made very unhappy by a feminist victory.

De Beauvoir: It's true that a woman formed in this world, which has continually oppressed her, can develop certain qualities that men often do not have. Men take themselves to be important people, they play roles with such conviction that, as Sartre says, they become comical. Women have less of this tendency—except for those who share in power, and generally those women become worse than men. But the average woman doesn't have these faults. She is more ironic, she has more detachment, more humor, she takes herself less seriously. However, at the same time, on occasion, she lacks aggressiveness, daring, self-confidence. One should find a compromise between men and women. Men should take on the qualities that women owe to their situation as oppressed people. . . . One should find a universality of human values. . . .

That said, Sartre is not risking very much; he is coming to the end of his life. And it's true that he has, at the same time, a profound conviction of the equality between men and women and a certain taste for the oppressed side of woman. As I said in *The Second Sex,* it is very agreeable for a man to have someone at hand who is ever so slightly inferior, ever so slightly oppressed, and who is at the same time a worthwhile person with whom to talk. But this is very dangerous. Our problem—the problem of us women—is not to make life agreeable for men, it is to make it also agreeable for us, for ourselves.

David: Between you and Sartre, there's always been a great measure of freedom on both sides. Have you never been jealous?

De Beauvoir: There is always an element of the unknown, of the hazardous. I have sometimes asked myself—I write about that in my memoirs—whether he did not get along better with some other woman than with me. But once you know that between yourself and another person there is something irreplaceable, many things become immaterial. That is why I don't believe Sartre has ever been jealous of me. He knew too well what he was in my life. I—I wavered once or twice. But jealousy has never played a big role in my life or in his, since we based our lives on freedom.

David: People sometimes cite the two of you together as the model of something new. . . .

De Beauvoir: It can't be a model. Basically, it was a stroke of luck, and that kind of thing can't be repeated through an act of will. We have never shared a home, I had no wish to be a domesticated woman, and he had no wish to be a domesticated man. Neither person was, in that sense, inner-directed. It was useless for us to have the same lodgings in order to be together since we shared the world. But we see each other every day—morning, afternoon, or evening—and we vacation together, stay at the same hotel in Rome or Venice. . . .

David: In the film, when you recall the time you met, you say, "He was more intelligent than I . . ."

De Beauvoir: . . . at least I add, "He made better use of his intelligence, he knew more things, he was more cultivated." There has never been, thank God, any intellectual rivalry between us. But at that time, it was simply that he was three years older than I, and at twenty that means a lot. He had finished the École Normale, and I had just got my certificate to go on to the university, I was taking courses and working day and night to prepare for the competitive State

(Continued on page 296)

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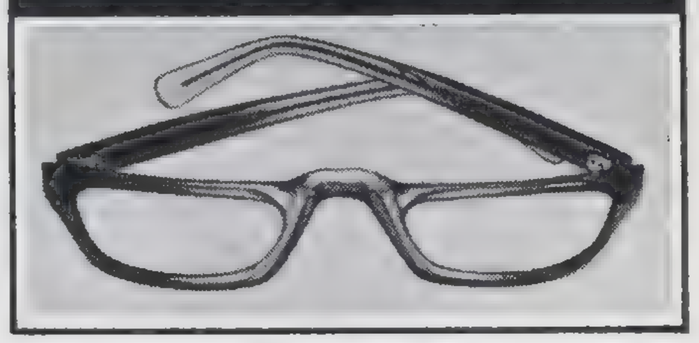
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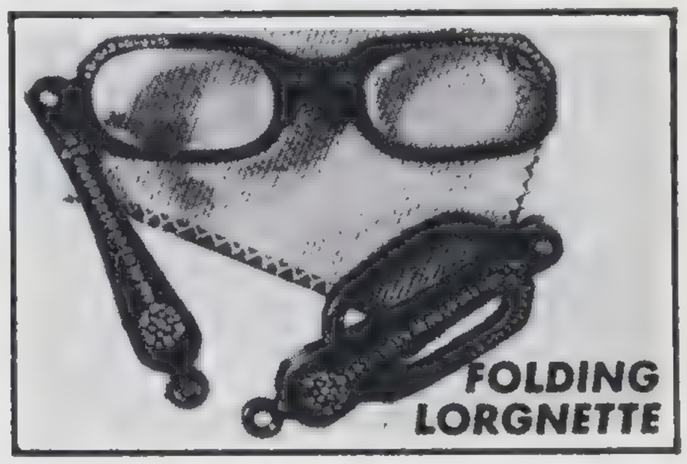
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SIMONE DE BEAUVOIR

(Continued from page 295)

examinations. But I had many lacunae. I was less familiar with the world, things, books, than Sartre and his friends. They knew what they were about far better than I. I was still a girl even after four years at the Sorbonne.

David: What is intelligence?

De Beauvoir: I would say, like Sartre, that it is exigency. To be intelligent does not necessarily mean doing well in tests. It happened to us both that we would get really low marks on a quiz when the Polytechnique fellows would get high grades. No, you are intelligent when you are not too quickly satisfied by the answers you are given, when you go further, when you question, examine. You find the answers, or you don't find them, but you have a chance of finding them, whereas if you do not really look, you never find them. And furthermore, intelligence cannot be defined by itself. It is connected with a whole way of seeing the world, with what is called attention, sensibility. But one is attentive only if one has some love for people, for things. Intelligence is not something abstract.

David: When you were little, did you want to be intelligent?

De Beauvoir: Of course, but that's not the question. One is intelligent or one isn't. It happens that I had people around me who allowed me to develop my abilities. I had a very good emotional grounding, thanks to a happy, well-balanced childhood. You know, when people are encouraged to be intelligent they are ten times more so. It gives one self-confidence to the point where, precisely, one is capable of doubting oneself—one's ideas, one's opinions. If, basically, one has confidence in oneself, self-assertion isn't necessary, one doesn't have always to be right. . . . And that's what helps one to be intelligent—the ability to challenge oneself.

David: You have never found it hard to say: I've been mistaken?

De Beauvoir: It's never very pleasant to say that. . . . Sartre, now, to him it's all the same, because the Sartre of today is completely different from the man he was yesterday, and that's even more true of the man he will be tomorrow. . . . For me, it's a little different, but since I am always rather turned toward the future, it doesn't upset me too much to recognize that, in a more or less recent past, I've been mistaken. Let's say, for example, that I was mistaken when I did not realize what the Gulag really was, or when I was convinced that the War wasn't going to come so fast. But since all, or almost all, of France was mistaken together with me, it's less a personal error than a collective movement that I espoused. Be that as it may, the War would have broken out in any case. It wouldn't have changed much if I'd seen things clearly.

David: Do you sometimes make mistakes about people?

De Beauvoir: Rarely in depth. You know I am very prudent in my relationships with people. I do not easily engage either my affections or my respect. On the whole, my friendships have lasted all my life.

David: Does it ever happen to you that you surprise yourself?

De Beauvoir: No. I don't pay much attention to myself, I pay attention to the people around me, to the world. . . . To put it this way: I am not involved with myself; I have no image of myself, no idea about myself, I never say to myself that I am like this or like that. I think about myself very little, which is not to say that I never do. But there are so many other things. . . . You know, there are introverts and extroverts. As I said to you some moments ago, I am not an inner-directed woman.

David: Psychoanalysis has never tempted you?

De Beauvoir: Oh, no! Never, never. Not that I have contempt for psychoanalysis. Assuredly, it can be helpful to some people, but personally, I have never felt the need for it.

David: What has been for you the most wonderful time of your life?

De Beauvoir: It's hard to say. One must be mindful of circumstances. Thirty-five is a wonderful age; at thirty-five, a woman is already formed but still young. However, for me that coincided with the War. There were, of course, my years of teaching in Marseilles and Rouen, but at that time I wasn't capable of writing what I wanted. . . . And when I did get to that point, the War was already here. There's always a touch of grey in the pink. However, the two richest *moments* of my life were my meeting with Sartre and his friends, when I was twenty-one. And the Liberation. There were political hopes, faith in friendship, a great intellectual ferment, *Les Temps Modernes*, my trip to America—all at once. Yes, the Liberation was one of the happiest moments of my life.

David: Aren't you a little like that general Stendhal speaks of who agreed to join the battle only because he would be able to write an account of it later in his memoirs?

De Beauvoir: Not at all. I have always lived in harmony with my impulses, my convictions, my desires. I do not live in order to write about it. I don't think about that at the moment.

David: In the film, you explain that the fact of having recorded in writing all the important moments of your life has somehow dispossessed you of your memories. Is that not a little sad?

De Beauvoir: In any case, when one grows old one is always dispossessed of one's recollections. . . . That's what I explain in my book on old age [*The Coming of Age*]. The past is not a presence that one has behind one and that one can explore at one's leisure, like a countryside or a photo album. It's always something fuzzy, distorted, vague, uncertain. So, on the contrary, it isn't sad. If I want to find some memory again, I have the advantage, precisely because I do write, of being able to refer to what I have written.

David: Writing, for you, means to communicate intimately, to move the reader. What about style, in that case? It seems not to count for much?

De Beauvoir: On the contrary, I attach great importance to style. I work over what

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I write a great great deal. You know, in order to move the reader, things must be said in a certain way, in a certain tone, with ellipses and images and developments. That has always mattered a great deal to me. It is true that in *The Second Sex,* for example, some sections are written in a philosophical and perhaps a slightly heavy way. But in my novels and in my memoirs I always pay great attention to the way in which I say things. Obviously, one can't separate style from content.

David: You are publishing a new book this spring.

De Beauvoir: Yes, a collection of very varied material—timely articles, interviews, prefaces—

David: About feminism?

De Beauvoir: Not only that. People are always asking me to talk about feminism, and if I answer, "But I've nothing new to say," they tell me, "Talk about it anyhow. It will be new in any case"—and, in fact, it is never new. No, there will be many other things, among them material to appear in a collection that two French women professors in America are doing—Claude Francis and Francine Gautier—modeled a little after Sartre's *Ecrits* [*Life Situations*]. For example, my new book will include the first chapter of *L'Invitée* [*She Came to Stay*], which I'd given up and set aside when I was writing the book. And a piece about Bardot that I wrote in America but that never appeared here because I didn't think it was good enough. . . . People may be amused to read it. In a word, the book includes material that I didn't consider worthy of being published at the time but that can be interesting for people who follow my work closely—as documents, examples of writing, drafts almost. . . .

David: Why have you never been willing to have a film based on one of your books—*The Mandarins*, for example?

De Beauvoir: I've never refused. . . . The rights for *The Mandarins* have even been sold in America. But none of the scenarios they've submitted has suited me. On the other hand, there's a definite film project for *L'Invitée,* a scenario by the Swedish woman director who did *Voyage to the Land of Age.* We've talked about it a lot together, we see the book in the same way. It will be filmed as taking place in our time —no period settings. That would not be possible with *The Mandarins,* which chronicles a period. But *L'Invitée* is a very private story that could as easily take place today between two still young adults and a girl even younger than they. A film was made out of *La femme rompue.* And there may soon be a television series based on *All Men Are Mortal.*

David: You've made a conversational film, like Sartre, and you're publishing your *Ecrits*, like Sartre. Don't you get a little tired of being compared to him all the time?

De Beauvoir: Given how misogynistic people are, and the French in particular, it's true that I've always been thought of first as Sartre's companion. Whereas it's never entered anybody's head to think of Sartre as the companion of Simone de Beauvoir.

That said, in a general way, the image people have of me does not bother me much. I attach great importance to the judgment of my friends or of some people who are not my friends but whom I respect. But what other people, what journalists say . . . all the chatter in Paris about Sartre and me, that leaves me entirely cold.

David: Are you ever bored?

De Beauvoir: Only when I'm obliged to see boring people, but that's more and more rare. For that matter, I've always stayed as clear as possible of tedious situations—you know, the family-dinner sort of thing. . . . And actually, in part it was horror of that kind of boredom that pushed me into wanting to be different from my milieu, where people were frightfully bored. For me, it was unbearable. Obviously, sometimes I do tedious things, like this morning, when I wrote some notes of refusal—declining to make a trip, write a preface, give a lecture or an interview. At the moment, I refuse almost everything, I don't want to leave Paris. But since feminism is in fashion, I'm invited all over—to Mexico, South Korea, I don't know where. . . . Places it would interest me to visit, of course, but that kind of travel isn't compatible with my wish to lead a personal life centered on what interests me most—reading, seeing friends, getting a little something out of life. . . .

David: What are you reading these days?

De Beauvoir: Like a lot of people, I am just discovering Isaac Bashevis Singer. I've immersed myself in everything he's written; I like to read the whole of a writer's work. I am fascinated by the way he shows—with such a sense of the tragic and the humorous —the passage from a certain Hassidic Judaism, which is very archaic, to modernism. I have always been greatly interested in Judaism, as is every Christian, since they are two faces of the same story. . . . And then, we—Sartre and I—have begun reading a Chinese novel . . . two thousand pages long.

David: How is he?

De Beauvoir: He's very well, and for that matter, he took part in the film. Of course, he sees very poorly but even so he came to the screening—he sat in the first row. He still sees a landscape, people. What he can't do is read or write. Still, we often look at television together, in the evening, when there are old films that we love—the old Chaplin films, for example. . . . And then, he has great difficulty in walking due to the arthritis he's had from having smoked too much all his life. He's stopped smoking completely, but one doesn't get back the use of one's legs just like that. All the same, he walks well enough to get out of the house—it's something of an expedition, there's a large garden to cross, with a lot of steps. So he goes part of the way on foot, and then he takes a taxi. . . . Luckily, he's not confined to the house. He sees a lot of people, he has many friends, who read to him. Which means that he's not cut off from the papers, either, or from the new books. Like this Chinese novel, for example, which the Pleiades brought out recently. It's going to take us at least two years to read that aloud! All the same, it goes much more quickly than one might think—it takes only one-third more time than the usual reading. A book that you read normally in three hours takes only four hours to read aloud. It's not all that much. ▽

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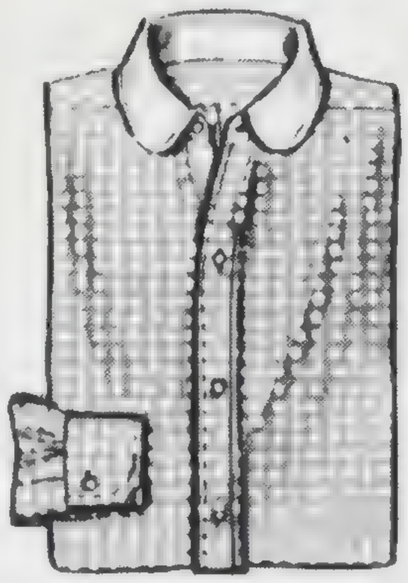
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BEAUTY FORECAST '79

(Continued from page 247)

"Skin has a golden quality, a glow—as if you've spent time outdoors regularly without overdosing on sun. It's the look of a healthy rush of color, not specifically placed, but subtly brushed over cheeks. And mouth color is natural, not glossed, not even smoothed with a no-color shine (again, a dead giveaway that you've made an effort). It's the look of not having on any lip color, a no-color color, a negligée lip—definitely *un*shiny. And it's done with a natural-toned lip pencil that matches lips—perfectly. This brings the face into clearer focus.

"Accents seem best where natural coloring exists—in the shadows of the eyelids, on the blush of the lips. I no longer see lots of different color on the face—lips in one tone, eyes and cheeks in others: the face has a unified—soft/pretty—look, with no special emphasis anywhere. Skin has become *the* positive element. No longer a background for color, skin has come into its own."

With summer fashion "brights," Ugo Ghirardi likes shining pales—"no black, grey, or brown eye shading. Instead, wear soft tints—pale greens, blues, turquoise." A favorite look, Ugo calls it a yellow-orange coloring, is really a bright golden coral on lips/eyes/cheeks, over a porcelain face.

Ugo sees two important changes in the way makeup is applied: 1. Cheek color now blended *around* the eye and up to the temple. 2. *Rounder* eyes, with color going from the center of the lid to the outside corner, and more makeup in the outer-eye area than anywhere else on the eye. Brows are pale, shaped—"I like a definite brow line. . . . In summer," says Ugo, "I feel hair is fuller, you need more makeup, too."

"No longer a background for color, glowing skin has come into its own"

"Eyes, too, have a non-makeup-y look—nothing on brows or, as I've said, lashes. Perhaps there's color on the brow—a slight hint of bisque—but it doesn't show."

You may glean fewer tips from Serge Lutens, but the mood—the makeup trend—comes through in his pictures. And if you've ever seen a Serge Lutens face—exotic, mystifying—then you understand immediately when he says—"I never tell women anything precise! . . . I don't create looks; I don't want women taking me literally. My faces are not wearable—not at all."

You can't do a step-by-step makeup by following a Serge Lutens face, but makeup cues abound, and among the ones you get from his summer '79 faces: subtle brown coloring, "with a bit, always a *bit*, of violet—a color I adore! I've come full circle from real-color makeup. I never use 'true' coloring—that's obvious. Much prettier are more muted tones—violet- or blue-browns. And neutrals—I don't like anything too-too! I still like blush, but less of it.

José Luis sees summer makeup going in one of the directions Way Bandy notes: "For day, I like a rather bare face—no darkness around the eye, but soft/bright coloring brushed lightly from the eyelid to the brow. Under the eye: the hint of moss, amber coloring (or pale olive green or soft grey) used as a liner, with a brushing of bronzy luster around the outer eye.

"Blusher goes on cheeks, in large round circles rather than strokes, and lip color goes on in a round-stroke motion, too" . . . all of which gives you the one look you want this summer: more glowing, less defined. ▽

PRIVATE SIGNALS

(Continued from page 268)

remembering a night in Paris. We drank champagne and listened to an opera under the moon in the courtyard of the Louvre. Back at our hotel, I gave her one of Lalique's crystal apples. I haven't any idea what scent was stoppered up inside the apple. Whatever it was, it was then all she wore; and she smelled, somehow, like the Tigris and Euphrates rivers, the hanging gardens of Babylon, the beginning of civilization.

This was before Yves Saint Laurent introduced a new perfume called Opium. Baudelaire would have loved it: the poppy is the original flower of evil, and, perhaps, the end of civilization. This was also before the Beautiful People in Manhattan decided to go to Studio 54 instead of the opera at night, got up like Russian peasants and Greek fishermen and Marseilles sailors and Hebrew prophets and Apache rejects, smelling like leather and shotguns and wild boar stew, burning holes in their noses—third nostrils in order to breathe during the Bee Gees. And this was before the Supreme Soviet of Fashion passed a resolution abolishing "smells." There are no longer any "smells"; there are only "fragrances."

According to *The New York Times* (March 4, 1979): "At an industry meeting scheduled for March 27th, dealing with 'New Environmental Directions for Fine Fragrances,' the international fragrance supplier P.F.W. will announce a newly patented system called Perfume Plastics in which scent is integrated into molded objects, such as mirrors and vases, to provide continuous fragrance-diffusion into any indoor living area."

The women of the Philippines smell like bananas; the hotels in Manila smell like spoiled meat. England smells wet. I refuse to discuss olive oil and Bedouin deodorant beads. I have, on occasion, smelled like a bowling ball, a brewery, a typewriter ribbon, Tobacco Road, and asparagus; but none of this was on purpose. I dated someone who smelled like toothpaste. I married someone who, I swear, smells like bamboo and Mozart.

On the other hand, Casanova is said to have approved of sweat. And the poet Samuel Taylor Coleridge, who knew his poppies, reminded us in 1823: "A dunghill at a

distance sometimes smells like musk, and a dead dog like elder-flowers."

We were told by F. Scott Fitzgerald in *The Great Gatsby* that Daisy Buchanan's voice was "full of money." We weren't told what she smelled like. American novelists haven't been very good with their noses. I except Norman Mailer, who specializes in the libidinal compost heap and various swamp fevers. I also except John Cheever, who has admirably identified "the perfumes of life: seawater, the smoke of burning hemlock, and the breasts of women."

My daughter smells like hot sand. She is, so far, a stranger to grief. My son smells like salt and chalk, underneath his hair. Russia smells like potatoes and salami. I have always wanted to know what the actress Blythe Danner smells like, but I am informed that she is happily married. I am waiting for Perfume Plastics to integrate the scent of avarice into credit cards, to diffuse the fragrance of debt.

We are advised by Charles-Damian Boulogne that, "When all is said and done, perfume is the only ally on which a woman can fully count. It permits her to attract without losing her reserve, to unveil herself while keeping her modesty, to impose herself without importuning, to insist without wearying, and, above all, to express herself without giving away any of her mystery."

Perhaps. I find it difficult to think about smelling. Of all the senses, the olfactory seems to owe the least to that pretzel of nucleic acids that determines the characteristics we helplessly inherit. What we associate with a given smell—however involuntary the mental twitch or cringe—seems personal and cultural and acquired, less a biological program than the jingle, the vulgar music, of our unique selves. Such association may be random or serendipitous or subversive or revolutionary, but it is always individual. It reminds us of autonomy.

Is this a heavy burden to place on the 2.5 square centimeters, up there in the stratosphere of the nasal cavity, where the membrane dilates? Certainly. But we also know, deep down in the Jungian cave, that smell partakes of sex and fear. It is the memory of the race, a telegram from the glands, as well as my short circuit or yours. Once upon a time, before there was plastic, there was a garden. It glowed in the dark. There was scent before there was electricity. Roses were moons.

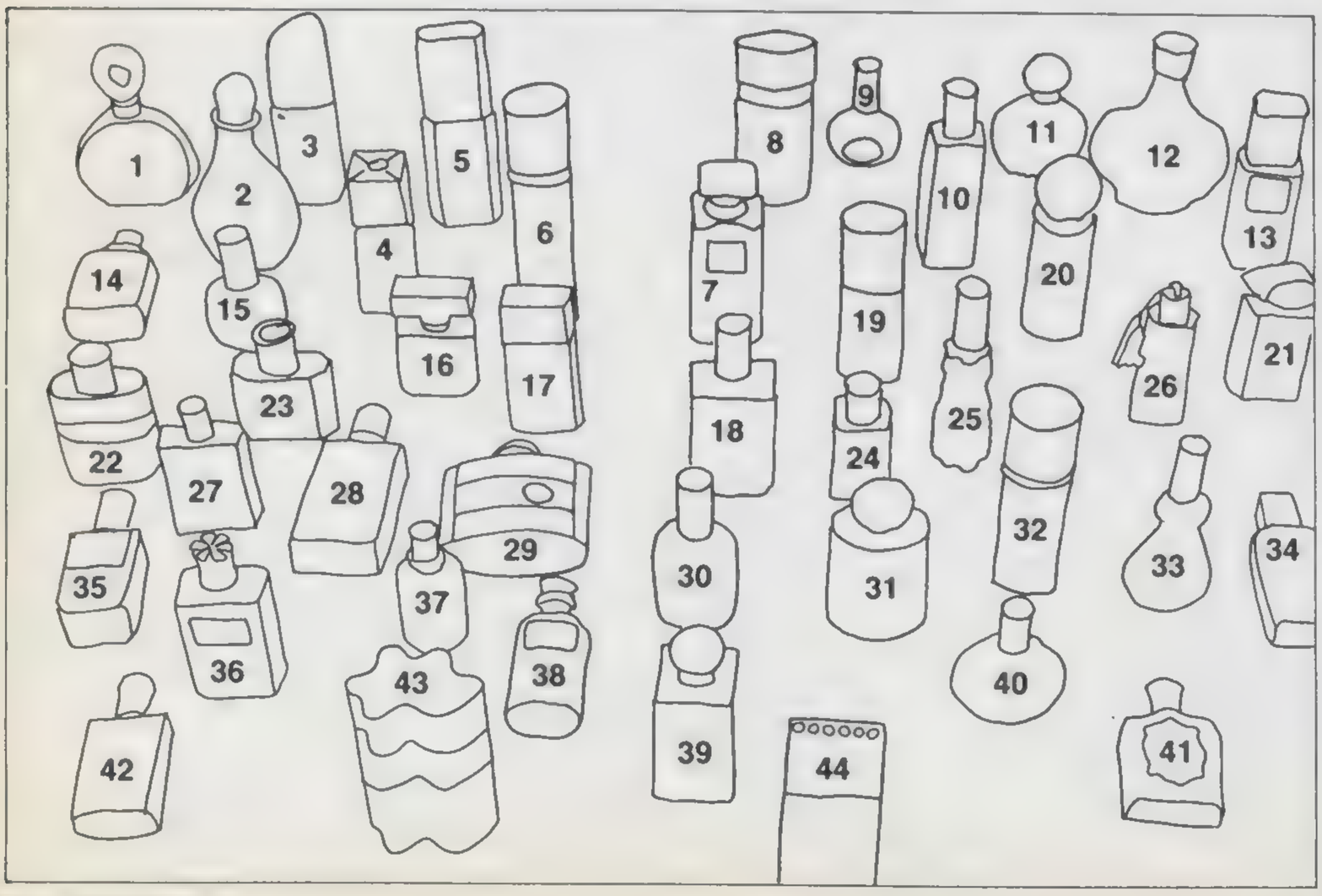
Meanwhile, the international fragrance suppliers are reading Shakespeare:

And in some perfumes there is
more delight
Than in the breath that from
my mistress reeks. ▽

PERSONAL SIGNAL

(Continued from page 273)

(1) First Eau de Toilette by Van Cleef & Arpels. **(2)** Halston Splash. **(3)** Lancaster's Chantage Eau de Toilette. **(4)** Trigère's Liquid Chic Cologne Spray. **(5)** Cie Cologne by Contemporary Fragrance Group. **(6)** Guerlain's L'Heure Bleue Eau de Toilette. **(7)** Lanvin's Eau Arpège. **(8)** Lancôme's O de Lancôme Eau Fraîche. **(9)** Me! Cologne Spray by Coparel. **(10)** Diane Von Furstenberg's Tatiana Cologne. **(11)** Di Borghese Cologne Vivant by Princess Marcella Borghese. **12)** Parfums Nina Ricci's L'Air du Temps Eau de Toilette. **(13)** Complice de François Coty Eau de Toilette. **(14)** Givenchy's l'Interdit Eau de Toilette. **(15)** Piqué Cologne Spray by Redken. **(16)** Shiseido's Inoui Eau de Parfum. **(17)** Jovan's Sport Scent for Women. **(18)** Helena Rubinstein's Blazer Concentrated Cologne Spray by Anne Klein. **(19)** Bill Blass Cologne Spray Natural. **(20)** Courrèges Concentrated Cologne. **(21)** Mystère de Rochas Eau de Parfum. **(22)** Calvin Klein Cologne. **(23)** Jean Patou's Eau de "1000". **(24)** Chanel No. 5 Eau de Toilette. **(25)** Houbigant's Essence Rare Cologne. **(26)** Geoffrey Beene Red Eau de Toilette. **(27)** Paco Rabanne's Calandre Eau de Toilette. **(28)** Evyan Perfumes' White Shoulders Cologne. **(29)** Yves Saint's Laurent Opium Eau de Toilette. **(30)** Elizabeth Arden's Cabriole Natural Spray Cologne. **(31)** Hermès' Amazone Eau de Toilette. **(32)** Alexandra Essence Spray Mist by Alexandra de Markoff. **(33)** Mary McFadden Eau de Toilette. **(34)** Estée Lauder's Private Collection Parfum Cologne. **(35)** Tea Rose Eau de Toilette Spray by The Perfumer's Workshop. **(36)** Jean D'Albret's Ecusson Eau de Cologne. **(37)** Cabochard Eau de Toilette by Parfums Grès. **(38)** Christian Dior's Diorissimo Eau de Cologne. **(39)** Ralph Lauren's Lauren Cologne. **(40)** Parfums Lagerfeld's Chloé Eau de Toilette. **(41)** Jean Desprez's Bal à Versailles Eau de Cologne. **(42)** Estée Lauder's Cinnabar Fragrance. **(43)** Oscar de la Renta Eau de Toilette. **(44)** Jacomo's Chicane Eau de Toilette.



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Who keeps the children? Mother, father, or both

After divorce, shared custody may work best for both children and parents

By Persia Woolley

EDITOR'S NOTE: *This article, a clear-sighted analysis of shared parenting—the newest solution to the classic dilemma of who gets the children after divorce—is a chapter, excerpted and abridged, from Persia Woolley's "The Child Custody Handbook," to be published in July by Summit Books.*

Theories and philosophies about child raising, either with or without a mate, are all very fine, but there's always the question "Does it really work?" which lurks in the background anytime a new concept is put forth. Many is the idea that sounds good on paper, but proves to be woefully inadequate in actual practice. Although the concept of shared responsibility for the raising of children following a divorce obviously solves some of the problems inherent in the traditional method, it generates a whole new set of challenges of its own, many of which are rather unexpected. Yet for the men who are willing to take over the parenting role, and the women who agree to relinquish, or at least loosen, the apron strings, the rewards far outweigh the disadvantages. The adjustments may not always be easy, and sometimes they can be downright humourous, but all the parents I talked with agreed that the results made the effort definitely worthwhile.

Men as mothers

So ingrained is the notion that the nurturing, caring, supportive aspects of child raising are limited to the women of our culture, we have no appropriate word to denote such a relationship between fathers and children. Fatherhood is seen as being very different from motherhood, and one is even forced to talk about fathers being mothers. Just as we need a single neutral pronoun so that writers such as myself don't have to keep saying "he or she," we need a way to signify the function of mothering on a genderless basis. In the past the word "husbanding" meant to manage and direct, but nowadays the term is applied mainly to resources or crops, and certainly doesn't have the scope which "mothering" does. I have heard of one case where the father won custody of his children in court by contending that "to mother" was a verb, and therefore denoted an action, not a sexually defined role, which is at least a step in the right direction. In the meantime, no matter what you call it, there are a number of fathers who have taken over the mothering functions in their families and generally find it both surprisingly rewarding and exasperatingly difficult.

Over and over again single fathers who had actively sought the right to help raise their children by themselves spoke of the changes they observed in themselves. Sometimes this was expressed with amazement, sometimes bemusement, but they all agreed that they underwent a profound and important change for the better. Some were prepared for it, but many were not, and these saw the broadening of their own personal horizons as an unexpected bonus, over and above the obvious benefits of being part of their youngsters' lives.

Most often this was described simply as becoming more human. In order to be an effective nurturing parent you have to recognize what is needed by your offspring, and that requires a degree of sensitivity and understanding many men were unaware of possessing. Neither background experience or training in school has much to do with soothing a tearful toddler who has just fallen down for the third time in three minutes. Ordering the frustrated, puzzled and possibly hurt youngster to stop crying isn't going to help, and runny noses don't get cleaned up by themselves at that age. So the man who finds himself confronted by such problems very quickly discovers inner resources he may not know he has, such as patience, sensitive awareness of subtleties, emotional responsiveness and a gentle or calming demeanour that may never have been given expression before. In the traditional nuclear family the child with the hurt knee or fearful nightmare runs to Mama for help and consolation, probably as much from habit as from preference. It is Mama, after all, who holds, cuddles, croons and caresses; as one counselor pointed out, from the cradle on women are seen as providing pleasure and solace, while men are busy "with matters of state."

Many men who have felt cut off from their youngsters during marriage began to discover how rewarding it is to be a parent once they agreed to share custody. No longer perceived as primarily dependents and responsibilities, the youngsters often expressed all sorts of personality aspects which the fathers had never seen before. "Maybe it's because I'm with them more, in a new way. Or maybe I simply look at them differently," one man commented. "I understand them a lot better now, and they share all kinds of feelings with me; fears and hopes and secrets and such, which I never had time to listen to in the past."

All of these men were what social scientists term "seekers" rather than "assenters"; that is, they actively sought the opportunity to take part in raising their children. For the men who simply assented to become single fathers, either because of death or desertion on the part of the wife, the outlook

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was not so bright. Frequently these men felt ill-equipped to handle the problems, and martyred at having to assume a role they didn't really want. Just as not all women are good mothers, not all fathers should be single parents, but for those who want to do it, it can be a wonderfully enriching experience.

Househusbands

One thing that shared parenting invariably brings out in fathers is an appreciation for the problems of single mothers. "How on earth does she do it?" was the query voiced over and over again. One man looked at me balefully and shook his head in disbelief after having his three children with him for a week. "First the youngest came down with impetigo and they wouldn't let him come to the nursery school. He wasn't sick enough to stay in bed, but he couldn't play with the other kids, so I had to find a baby-sitter for him. Then the older children were home because of a school holiday, and I couldn't see leaving them all by themselves, but couldn't find a baby-sitter either, so I brought them to work with me. Hah! That's the last time we try *that* experiment. Finally they're all healthy and back in the classroom, and I'm a nervous wreck, with cancelled appointments and last week's paper

Men discover the rewards of parenting

work to catch up on. I had no idea it was all so complicated!"

Quite apart from how you juggle school schedules and working hours, single fathers often find themselves more boggled by the domestic problems they face than by the emotional and psychological aspects of their new role. Because our education of youngsters is so limited, with "home economics" being considered more appropriate for girls than boys, many men grow up without any real concept of how one manages a home. It is assumed that they will always have a woman handy to take care of cooking, washing and mending, getting their shirts ready and their houses spotless. Thus they are unprepared to run their households in anything other than an administrative capacity.

Many single fathers rely on their children to help run the household once the initial rearrangement takes place. . . . Some fathers divide the chores on a rotating basis, so that each child takes turns at each task, and in older families it's not uncommon for everyone to pitch in on fixing the meals. Far from blighting the lives of the youngsters, this added responsibility seems to have a beneficial effect. "I treat them as functioning, capable people, and we all work pretty well together," one man said. "It sure helps build a sense of family unity if the kids realize we have to work together, and I'm not going to knock myself out at the office and then do all the domestic things when I get home. That may be all right for some women, but not for me." (Most men, not having been raised with the self-sacrificing ethics of women, find the sharing of family tasks to be both natural and desirable, an attitude many single mothers could learn much from.)

Fortunately, most single fathers (and mothers as well), develop a kind of humor that carries them through. I don't know whether that's a necessary ingredient for making your custody arrangements work or not, but among the single parents I talked with, those who handled it best also had the ability to see the ludicrous side of things which helped make it entertaining, if not always easy.

Sharing mothers

While the sharing father is discovering his capacity to relate more closely with his children, the sharing mother is usually surprised to discover how well she does *without* them. No longer constrained to adjust her activities around the needs of the family, she now has both time and energy to investigate the world on her own terms, while still maintaining a comfortable relationship with her youngsters. It is, as one woman told me, "the best of both worlds. I have the pleasure of being an involved parent, and at the same time can see myself as something other than nursemaid, housekeeper and disciplinarian. And the children see me differently, now. I'm no longer simply part of the furniture!"

Indeed, it is not uncommon for shared youngsters to begin to view their mothers in a new light, especially if they have lived with her in a single-parent home prior to the sharing arrangement taking effect. The overexposure to each other which plagues both children and single mothers begins to diminish as soon as the living pattern changes, and if the woman becomes involved in career, school, creative projects or some other activity that is exciting and fulfilling in its own right, she takes on an added dimension which the children may not have seen before. "Because I'm a more balanced person, I'm a better parent," one woman said. "Though at first I couldn't believe that giving up full-time control of the kids would lead to my being a more effective mother."

Another change that many women encounter is the increased enjoyment they find in being with their children. Just as the single mother is generally taken for granted by her offspring, they in turn are often thought of as "always being under foot." No matter where she turns or what she plans, she has to take them into account. But sharing mothers reported they looked forward to being with their children in a way they'd never experienced before. Instead of relying on communication consisting mainly of dos and don'ts, many women found they made a point of actually conversing with their youngsters. "We see each other now because we want to, when we want to," said one mother who had moved out and left father and children in the family home. "And that in itself makes a big difference. I'm really able to sit down and talk with them, and we have a lot more to share and catch up on, because of our time apart."

Adjustments

Shifting from full to part-time motherhood is bound to require some degree of adjustment, though how easy or difficult this is depends largely on the woman herself. For those mothers who willingly agree to a short-term alternating system of sharing there appear to be few hazards; they are more involved with the logistics of who-is-where than with the question of why-have-they-gone. None experienced feelings of guilt, rejection, self-doubt or loneliness, and while a few wondered if the unconventionality of the situation would prove harmful to the children in the long run, they all noted that they were more sensitive to this question than the youngsters themselves were.

Mothers who gave their consent for the children to move some distance away for long-term sharing mentioned that loneliness was occasionally a problem. "The first few months were really hard," one woman wrote, "I missed my daughter terribly. Only the thought that it was good for her to be with her father kept me from going back on the agreement." If there were several youngsters and the family decided on a split sibling arrangement, loneliness was much less a factor. Although most mothers miss the absent child, they don't feel abandoned or rejected. And if contact is kept through letters, phone calls and visits, there is no sense of having "lost" the child.

In my interviews with women who did not have custody of their children it became obvious that the problems they encountered were the result of how the children came to be living elsewhere, not the simple fact that they weren't with her. There are several basic reasons for youngsters being with their fathers, over and above sharing, and each of them generates its own difficulty for the mother. The amount of pain and confusion involved in adjusting to these situations is directly proportionate to the stubbornness

(Continued on page 302)



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CHILD CUSTODY

(Continued from page 301)

with which she fought the change. If it is something that is decided without your permission, such as the court awarding sole custody to your spouse, the effects will be much more harrowing than if you've agreed to a form of sharing, no matter how hesitant you feel about giving your consent.

Mothers without children

Fortunately most of the mothers I spoke with eventually came to grips with the situation and were able to re-establish positive relations with their offspring, once they regained some of the self-esteem they felt had been stripped from them in the legal battle. Most went on to create new lives for themselves, and were able to incorporate regular and constructive visiting arrangements with the kids. How long this adjustment takes depends largely on the woman, and the circumstances of the individual case. For some it is a matter of several months or a year, while others actually lose contact with their children for five or ten years, particularly if the father remarries or moves to another locale. One mother, who lost her children when they were four and five years old, went on to build a comfortable career during the next decade, and was bemused to discover that when her now teenaged son came to spend the summer with her, the relationship that developed was far superior to that which the child had with his father.

Some mothers are without their children because they set out on their own while the youngsters remained behind with the father. Although this is not a common occurrence, it has received a large amount of publicity in recent years, and such women are often unfairly branded as "run-away mothers." Yet in spite of the many negative connotations this culture puts on her actions, the number of women who leave home is gradually increasing.

Women walk out on home and children for any number of reasons: for some it's the only way to end a bad marriage, for others it's the best means of exploring their own potential, and in a number of cases, it's based on the fact that the father is, in both their estimations, as good or better a single parent than the mother would be. The levels of guilt, doubt, regret and difficulty of adjustment depend largely on how the separation is handled and what sort of relationship is maintained with the youngsters.

The mother who takes the initiative in leaving the nest has one great advantage; she made the decision herself. Usually she has some career objective in mind, though occasionally it is a question of needing time alone to determine what she really wants to do or be. Almost all put their energies into improving their own lives, and thus have an impetus to keep them going. Missing the children, and sometimes feeling lonely for them is simply seen as being a natural consequence of the situation.

Rejection

One of the hardest situations to cope with arises when the child opts to go live with the father because of friction with the mother. This most frequently comes about where sons are concerned, though more and more one hears of daughters moving to their father's care because of difficulty with their mother. This leaves the woman feeling not only guilty, but also rejected; somehow she's failed to provide what the child wanted or needed, and so is being replaced by the other adult. The youngster goes tripping off to the other household, full of happy hopes and expectations, and the mother remains behind, filled with confusion, hurt and sometimes anger.

How well any individual mother handles this situation depends largely on how she views the move. After my son Chris had been gone for a year, my daughter Tasha opined that she would also like to go live with her father, but was afraid that I would take her departure as hard as I had taken her brother's. Interestingly enough, when expressed as an honest desire to get to know her father better, coupled with the fact that she missed her brother, her suggestion didn't leave me feeling either guilty or rejected. I knew we had a good relationship, and she wasn't seeking to escape a negative home environment.

Unexpected advantages

For most of the women I talked with, finding themselves free of the prescribed definition of "mother" led to a noticeable change in attitude about themselves as people, and as women. No matter how much we may have enjoyed being mothers, and been able to integrate that aspect of our lives with careers and the desire to have an adult personal life of our own, the fact remains that being a full-time traditional mother limits both our opportunities and our experiences.

Getting used to the extra time you have is one of the first and most immediately noticeable aspects of relinquishing motherhood, even temporarily. Although you may have never resented the continual disruption created by offspring, the fact that a once cleaned house stays neat and clean for days on end may come as a real shock. If you're tired at the end of the day there's time to take a nap without feeling guilty about not rushing to get dinner on the table before Jr. goes to Scouts. And discovering that Saturdays can be made up of something other than the weekly food shopping, laundry, housecleaning and children's activities is often a major revelation, as is the fact that you need not leap out of bed on Sunday morning to fix breakfast.

Dating, partying or general socializing with friends and neighbors becomes a casual "do I want to, or not" decision, rather than a question of logistics as to who will feed the youngsters and how much baby-sitting time you can afford. And if you have any long-range plans or hopes, such as schooling or travel or a big creative project, not having to drop everything in order to make the PTA meeting can be a real blessing.

Nor are the benefits of taking time off from the single parent role limited to the immediate present. Children have a remarkably consistent habit of growing up and leaving home, and the more you can practice letting go of them, the easier it will be when that day finally comes. That is not to say that you won't feel it in the bottom of your stomach when the youngest one moves out, but you will have a good deal more conviction that you can function without them if you've done so at various times when they were younger. Whatever other reassessments you may go through at that time, at least you already know that you can make a good life on your own. ▽

FASHION INFORMATION

Cover: Andre van Pier shirt, about $90. Available with matching pants. Ann Taylor, New York; Mélange, Miami; Lina Lee, Beverly Hills; Bonwit Teller. F.B. Durland earrings, about $22. Bergdorf Goodman; I. Magnin. Ashear Brothers scarf. Men's department at Bloomingdale's.

Page 3: Andre van Pier shirt shown with Dana Cote D'Azur fibranne pants. Earrings, Barry Kieselstein-Cord. Scarf by Susan Horton. Morris Moskowitz belt. Sandals, Kimel.

Page 122: 1. $19. Available at fine stores everywhere. Rolex watch. **2.** $36. Henri Bendel; Chuck Jones and Jack Parker, Palm Beach, Bal Harbour. **3.** $40. Available at fine stores everywhere. **4.** $34. Available at professional eye-care centers. **5.** $21. At fine stores everywhere. **6.** $10. Available at department stores. **7.** $8. Available at The Ruby Slippers, NYC. **8.** $25. At professional eye-care centers. **9.** $40. Available at fine stores everywhere. ALL PRICES APPROXIMATE.

Page 204: 1. Abraham rayon matte jersey. Bergdorf Goodman; Ann Lavigne, St. Louis; Sigi's, La Jolla, CA. Maud Frizon sandals. **2.** Horikoshi silk. Macy's; Bullock's. Lisner bangles. Accessory Street belt. **3.** The Exceptional Woman, NYC; Alvin's, Pontiac, MI. Marsha Breslow bangles. Georges Rech belt. **4.** Henri Bendel. Ben Amun bracelet. Belt, Cathy & Marsha for Catherine Stein. Sandal, Halston for Garolini. **5.** Tony Anton, NYC; Diana Parker, White Flint; Lou Lattimore; Theodore, Beverly Hills. **6.** Betsey Bunky Nini, NYC; Theodore, Beverly Hills. **7.** Donna Parker, NYC; Saks-Jandel; I. Magnin.

Page 212: 1. Stephen Burrows hair tie, $20. Henri Bendel. **4.** Barry Kieselstein-Cord, about $5,000. Special order at Saks Fifth Avenue; Jules R. Schubot, Troy, MI. **5.** F.B. Durland, about $18. Macy's, Herald Square; I. Magnin. **6.** Bonwillum Designs, about $36. Bloomingdale's Cul-de-Sac; Bullock's, Century City. **9.** Marieluisa Stern for Stigi, about $54. Bergdorf Goodman; Jackson Graves; Sakowitz; Bullocks Wilshire. See information page 247. **10.** F.B. Durland, about $38. Bergdorf Goodman; I. Magnin. **13.** Garolini sandals. Delman at Bergdorf Goodman; Frost Bros. **14.** Calvin Klein, see information page 221. **15.** Rafael Sanchez Boutique at Bloomingdale's.

Pages 218-219: Marsha Breslow earrings. Bloomingdale's; Bullock's. Bracelets, Bonwillum Designs. Saks Fifth Avenue; Trevi, Pittsburgh; Harold, Minneapolis; Sakowitz. Belt, see information page 221. Diego Della Valle sandals. Botticelli, NYC; DePandi, Washington, DC; Via Luso, Chicago. **Beauty details:** From Calvin Klein's Plum Face, Black Chocolate and Black Plum Powdered Eye Shadow, India Rose Lip Color and Lip Gloss, Parma Rose Cream Blush, Parma Rose Nail Gloss.

Page 220: Earrings and brass necklaces, Cinnamon Brass by Marsha Breslow. Bloomingdale's. Coral necklace, Marsha Breslow. Belt, Calvin Klein Belts & Bags. Lord & Taylor; Bullock's. Shoes, see information pages 218-219.

Page 221: Marsha Breslow earrings at Bloomingdale's. Belt, Calvin Klein Belts & Bags. Saks Fifth Avenue; Marshall Field; Neiman-Marcus; I. Magnin. Cinnamon Brass by Marsha Breslow bracelets at Bloomingdale's. Shoes, see information pages 218-219.

Page 223: Calvin Klein Belt, see information page 221. Here, with Bonwillum wood stick.

Page 226: Earrings, F.B. Durland. Macy's, Herald Square. Bracelet, Bonwillum Designs. Bloomingdale's Cul-de-Sac; Bullock's, Century City. **Beauty details:** Christian Dior's Caramel Lip Gloss #210, Khöl Black and Bronze Green Eye Colouring Pencils.

Page 227: Hair tie, Laura Paprika. Geoffrey Beene sandals. I. Magnin.

Page 228: *Left:* Earrings by F.B. Durland. Macy's, Herald Square. Dennis Higgins belt. See information pages 278-279. . . . *Right:* Bracelet by Bonwillum Designs. Belt, Stephen Burrows for Pat Tennant.

Page 229: Diego Della Valle sandals. Man's clothes, Polo by Ralph Lauren.

Page 230: Sunglasses, Shady Character at The Ruby Slippers, NYC.

Pages 232-233: Beauty details: *left to right,* Clinique's Raspberry Lip Pencil, Currant Stain Semi-Lipstick; Earth Red Lip Pencil, Crimson Different Lipstick, Meadow-Flower Honey Lip Gloss; Earth Red Lip Pencil, Cerise Different Lipstick, Burgundy Honey Lip Gloss; Earth Red Lip Pencil, Scarlet Different Lipstick.

Page 236: *Left:* Men's handkerchief at neck by Ashear Brothers. Bloomingdale's. Barry Kieselstein-Cord belt. Saks Fifth Avenue, NYC. Watch, see information below. . . . *Right:* F.B. Durland earrings at Macy's, Herald Square. Belt, Laura Eastman. The French Jean Store, NYC. Porsche Design Watch. Bucherer, NYC.

Page 237: *Right:* Dennis Higgins pin. Bergdorf Goodman; Jere Scott Ltd. at Bonwit Teller, Chicago. Belt from The Marley Hodgson Collection. Shep Miller, Southhampton, NY; Outfitter, Dallas; P.J.'s/Brittain West, Burlingame, CA.

Page 238: Marsha Breslow earrings. Bonwillum Designs bracelet. Belt, see information page 237.

Page 239: *Left:* Belt, see information page 236. . . . *Right:* Carson-Underwood hat at Henri Bendel. Belt by Ruza for Elegant.

Pages 240-241: *Left:* Earrings by Ellen Designs for Robert Originals. Bonwillum Designs bracelet, see page 282, #2. Sandals, Cleo Bottier for Carina Nucci Imports. At Carina Nucci, NYC; Ciabattino, Birmingham, MI; Something Different, Houston. . . . *Right:* Ted Muehling earrings at Bergdorf Goodman. Bracelet, Ken Goldstein for LaCrasia. Bloomingdale's; Boutique 20 Ans, Montreal, Canada. Sandals, Yves Saint Laurent.

Page 242: Morris Moskowitz belt. Bloomingdale's; Marshall Field; Bullocks Wilshire. LaCrasia bracelets.

Page 243: Earrings, Ellen Designs for Robert Originals. Bracelet, information page 212, #9. Sandals, information pages 218-219.

Page 244: *Left:* Earrings, Marcia G. Yerman/Handmades by MGY. Bergdorf Goodman. Morris Moskowitz belt. Bloomingdale's; Marshall Field; Bullocks Wilshire. Bracelet by Rosemary Peck. Saks Fifth Avenue. Sandals, Anne Klein. . . . *Right:* Bracelet, Rosemary Peck. Sandals, Joan and David Couture.

Page 245: Earrings, F.B. Durland. Bergdorf Goodman. Western belt, Mark Randelle King. Bloomingdale's; Britches of Georgetown, Washington, DC. Glasses from Shady Character available at The Ruby Slippers, NYC; Fred Segal, Hollywood.

Page 246: Marsha Breslow's lapis and 14k-gold earring, about $300, and bracelet, about $380. Bloomingdale's; Woodward/Lothrop; Lazarus; Bullock's.

Page 249: *Left:* Joan Vass cotton/acrylic sweater, about $95. Bloomingdale's. . . . *Right:* Linen shirt, Sergio & Michael, about $66. Bloomingdale's; Linda Dresner, Troy, MI. Bonwillum Designs earrings. Saks Fifth Avenue. Ann Peerce wood cuff. Bergdorf Goodman; Bullock's.

Pages 272-273: All information on page 299.

Page 274: Mangiameli Bag for Carina Nucci, NYC. Antique lace scarf, Cherchez, NYC. Gold and enamel compact, gold key ring, and gold comb; all Bulgari-Danaos, Ltd.

Pages 276-277: 1. Artwear, NYC. **2.** John Anthony Options mauve linen jacket, about $450; black linen trousers, about $250. (Both Agache linen). Worn with black Lycra maillot, about $70. To order at Martha; Balliet's; Neiman-Marcus. Belt, Kruger Gallery, NYC; Eve France, Houston; Ibis, San Francisco. **3.** Saks Fifth Avenue; Bellissimo, Toledo; Sakowitz.

Pages 278-279: 1. Bloomingdale's Cul-de-Sac; Bullock's, Century City. **2.** Artwear, NYC. **3.** Bloomingdale's; Garfinckel's; Lou Lattimore. **4.** Viscose blouse, silk crêpe de Chine pants, Giorgio Armani Boutique, NYC. Belt, Bergdorf Goodman; Claire Pearone. **5.** Lord & Taylor. The Twenty-Four Collection, Miami; Christopher's, Dallas; Lina Lee, Beverly Hills. **6.** Bloomingdale's; Woodward/Lothrop; Lazarus; Bullock's.

Page 280: Stylecrest Fabrics at Art-Max Fabrics, NYC; Fashion Fabrics of Coral Gables, FL; Promenade Fine Fabrics, New Orleans; Winston's Fabrics, St. Louis; Designers' Fabrics, Bellevue, WA. Earrings at Bergdorf Goodman; Claire Pearone. Bracelet, see pages 278-279, #1. Belt, La Bagagerie NYC, Beverly Hills.

Page 281: Horikoshi fabric at Altman's; Sakowitz; Frederick & Nelson. Headband at Saks Fifth Avenue; Donna, Cleveland, OH; Linda Dresner, Troy, MI. Earrings at Bergdorf Goodman; Claire Pearone; Sakowitz; I. Magnin. Belt at Bloomingdale's; Claire Pearone.

Pages 282-283: 1. Silk/linen blouse, Giorgio Armani Boutique, NYC. Marsha Breslow earrings, see information page 279, #6. **1&2.** Bloomingdale's Cul-de-Sac; The Exit Shop, Miami; Bellissimo, Toledo; Therapy, Aspen; Bullock's, Century City. **3.** Bloomingdale's; Woodward/Lothrop; Lazarus; Bullock's. **4.** Henri Bendel; Bullock's. **5.** Silk crêpe de Chine jacket, about $240; and camisole, about $80. (Horikoshi silk). Mid-May, Bergdorf Goodman; Caché, Miami; My Sister's Circus, Chicago; Capriccio, Scottsdale, AZ. Earring, Bergdorf Goodman. Clip, Artwear, NYC. Man's watch by Rolex. **6.** Bergdorf Goodman; Featherstone, Dallas; Bullock's, Century City.

Page 284: Ted Muehling earring. Bergdorf Goodman. Belt, Michael Kaiser Limited. Ann Taylor; I. Magnin.

Page 285: Ted Muehling earring. Bergdorf Goodman.

Page 286: *Left:* Georges Rech belt. Sandals by Vittorio Ricci, NYC. . . . *Right:* Diego Della Valle sandals at Botticelli, NYC; DePandi, Washington, DC; Via Luso, Chicago.

Page 287: Bracelet, Andrew Hatfield at Kruger Gallery, NYC. Sandals, Diego Della Valle. Botticelli, NYC; Right Bank Shoe Co., Beverly Hills.

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ISAIAH BERLIN

(Continued from page 289)

that they are mainly concerned with language. People then think that there must be something trivial about what they do—that they are concerned about language in the sense in which lexicographers or grammarians or linguists understand it, in which case the lexicographers and grammarians are better at it. Yet they *are* concerned with language, because they believe that we think in words, that words are sometimes themselves acts, and therefore that the examination of language is the examination of thought, indeed of entire outlooks, ways of life. When one is faced by these difficult philosophical questions, to which there is no obvious answer, one can begin by asking oneself: 'What *kind* of question is this? What sort of answer are we looking for? Is it like this sort of question, or is it like that sort of question? Is it a question of fact? Is it a question of logic, of the relation between concepts? Or a mixture of these? Or like none of them?' This sorting out of concepts and categories is quite a difficult thing to do; but all good philosophers . . . are doing it, whatever they may call it: there is nothing wrong—save that it has misled the unwary or the ill-intentioned—with calling it the clearing up of linguistic confusions. Confusions of this kind can lead to muddles in people's heads—and this, in its turn, can lead to barbarism in practice.

Magee: The Nazis' beliefs about race rested on muddles of many kinds, including muddles of this kind, didn't they?

Berlin: Yes. . . . The very notion of a subman—the very notion that there exist certain sub-human creatures—Jews, or Gypsies, or Slavs or Negroes, or whoever it might be, and that they are a terrible danger to society, and ought therefore to be exterminated—this terrible conviction was no doubt in part founded on false empirical beliefs about the nature of the behaviour of these men and women. But the notion of sub-humanity, of what it means to be subhuman, and in relation to this what we mean by the word 'human,' what human nature is, what constitutes a human being, what is to be inferior and superior; and . . . what follows from it, what justifies torturing or killing the 'inferior' . . . are philosophical, not empirical, questions. Those who complain that they are trivial, a mere examination of language and linguistic usage, should reflect that people's lives depended—and still depend—on them. . . .

Magee: Has it ever struck you that questions like 'What is light? What is good? What is time?' are remarkably like children's questions?

Berlin: Yes. . . . Children don't usually ask 'What is time?' What a child might say, I think, is: 'I want to meet Napoleon.' (It seems a natural thing for, let us say, an enthusiastic history teacher's child to want.) The father tells him: 'You can't. He's dead.' Then the child says: 'Well, why should that stop me?' If the father is sophisticated enough, he will explain that Napoleon's death resulted in his body becoming dissolved in the ground, that the original ingredients of it have become dissipated, and that those who are buried cannot be resurrected. But if the child is sophisticated too, he might ask: 'Why can't all the bits be brought together again?' A lesson in physics or biology may follow. Thereupon the child may say: 'No. . . . I don't want to see the reassembled Napoleon now: I want to go back and see him as he was at the Battle of Austerlitz.' . . . 'Well, you can't,' says the father. 'Why not?' 'Because you can't move back in time.' 'Why can't I?' Now we have got a philosophical problem. What is meant here by 'can't'? Is not being able to move back in time expressed by the same sort of 'can't' as when you say 'Twice two can't be seven,' or the sort of 'can't' in 'You can't buy cigarettes at 2 o'clock in the morning, because there's a law against it.' Or is it more like the 'can't' of 'I can't remember', or of 'I can't make myself nine feet tall by merely wishing it'? What sort of 'can't' answers 'May I see the battle of Austerlitz, please?' We are plunged into philosophy straight away. Someone may tell

"People want to know why they are living as they are living"

the child 'You can't because of the nature of time.' But then some philosophically-minded persons will say: 'No, no, there aren't such things as time or its nature. Statements about time can be translated into statements about what occurs "before" and "after" and "simultaneously with". To talk about time as if it were a kind of thing is a metaphysical trap.' We are now launched. Most fathers don't want to answer the questions of their importunate children in that way. They just tell them to shut up, not to ask silly questions, to go away and stop being a nuisance. But this is the type of question which constantly recurs; and philosophers are people who are not bored or irritated by them, or terrified of them, and are prepared to deal with them. Children, of course, are conditioned in the end to repress these questions. More's the pity. The children who are not wholly so conditioned sometimes turn into philosophers.

Magee: . . . A lot of people come to philosophy wanting to be told how to live—or wanting to be given an explanation of the world, and with it an explanation of life—but it seems to me that to have at least the former desire is to want to abnegate personal responsibility. One shouldn't *want* to be told how to live. And therefore one shouldn't come to philosophy looking for definitive answers. It's an entirely different thing to seek *clarification* of one's life, or clarification of the issues involved in . . . problems which confront one, so that one can more effectively take responsibility for oneself and make decisions with a fuller, clearer understanding of what is at stake.

Berlin: It is a painful thing that you are saying—but, of course, I entirely agree with it. Most people do want to be given answers. Turgenev once said that one of the troubles about his novels—one reason why they irritated some of his readers—was that the Russian reader in his time (and, indeed, we may add, until today) wanted to be told how to live. He wanted to be quite clear about who were the heroes, who the villains. Turgenev refused to tell him this. Tolstoy leaves no doubt about this, nor does Dostoevsky, and a good many other writers indicate this very clearly. In Dickens there is no doubt which is which—who is good and who is not. There is not much doubt in the works of George Eliot either; it is clear whom Ibsen admires and whom he despises or pities. But Turgenev said that all he did was to paint human beings as he saw them. He did not wish to guide the reader. He did not tell him on which side he, the author, stood. And this, Turgenev maintained, perplexed the public, annoyed it, left readers to their own devices, which people hate. Chekhov echoed this, but, unlike Turgenev, did not complain. They were surely right. It is not the business of the moral philosopher, any more than it is the business of the novelist, to guide people in their lives. His business is to face them with the issues, with the range of possible courses of action, to explain to them what they could be choosing and why. He should endeavour to illuminate the factors involved, to reveal the fullest range of possibilities and their implications, to show the character of each possibility, not in isolation but as an element in a wider context, perhaps of an entire form of life. He should show, moreover, how the opening of one door may lead to the opening or shutting of other doors—in other words, to reveal the unavoidable . . . clash between, some values —often incommensurate values; or to put it in a slightly different way, point to the loss and pain involved in an action, an entire way of life, often not in quantitative terms, but in terms of absolute principles or values, which cannot always be harmonized. When a normal philosopher has in this fashion placed a course of action in its moral context, identified its position on a moral map, related its character, motive, goal to the constellation of values to which it belongs, drawn out its probable consequences and its relevant implications, with all the knowledge, understanding, logical skill and moral sensibility that he possesses—then he has done his job as a philosophical adviser. It is not his business to preach or exhort or praise or condemn, only to illuminate: in this way he can help, but it is then for each individual or group, in the light (of which there can never be enough) of what they believe and seek after, to decide for themselves. The philosopher can do no more than make as clear as he can what is at stake. But that is a very great deal. ▽

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Back views, yardage, details of pp. 280-281

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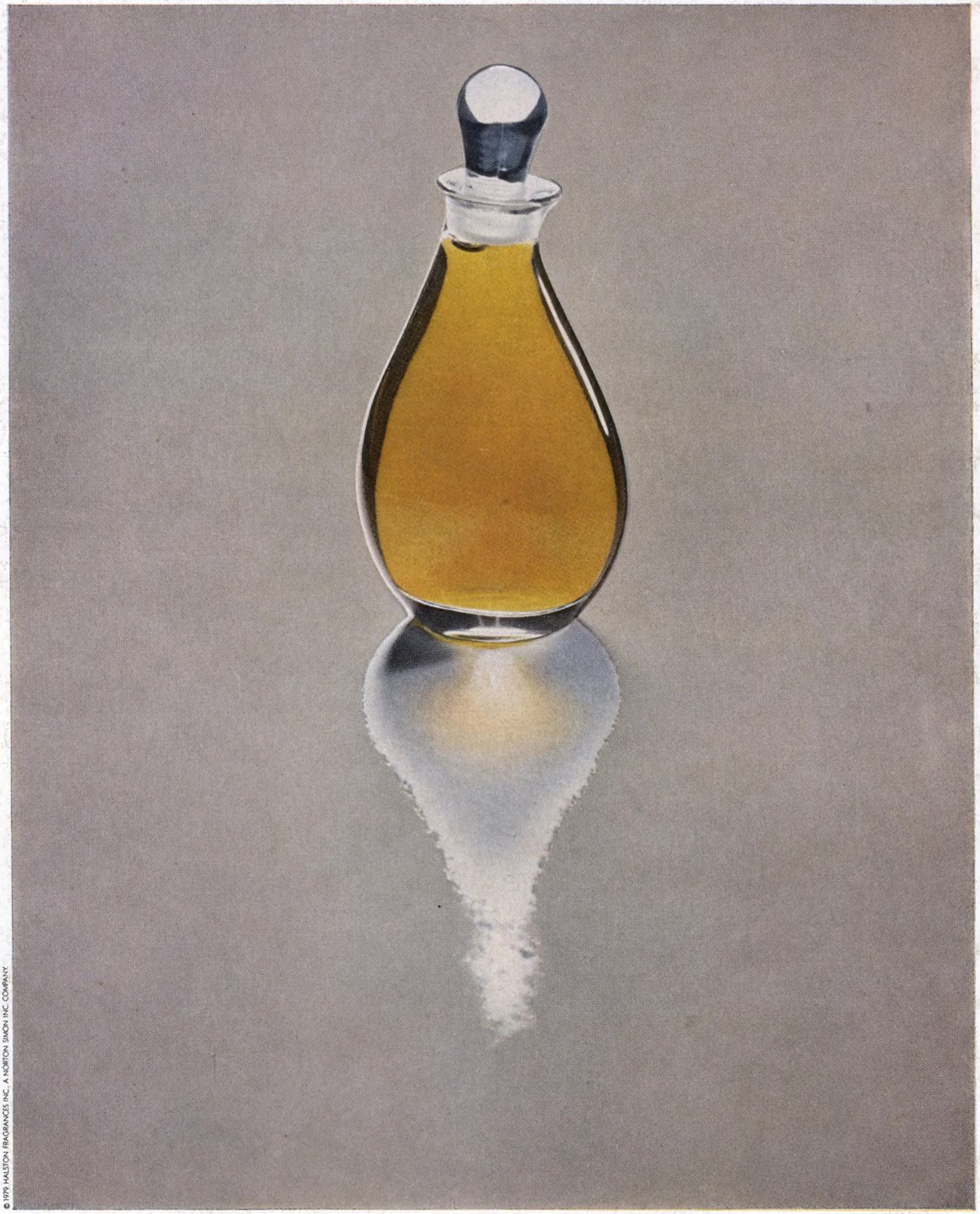
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